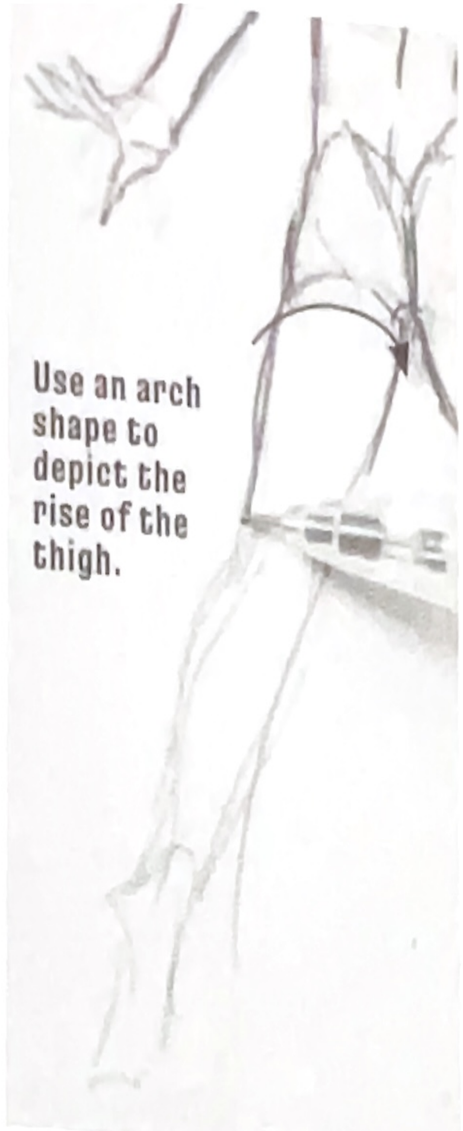
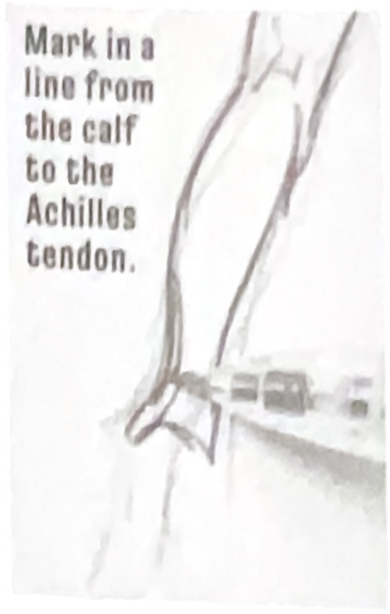
23 Raise the right heel to show the sole of the foot.



Use an arch shape to depict the rise of the thigh.

24 The left leg is pulled back, so go all out to express the rise of muscle where the thigh joins the hip.



Mark in a line from the calf to the Achilles tendon.

25 Pull up the heel to bring out a sense of strength.

⇩

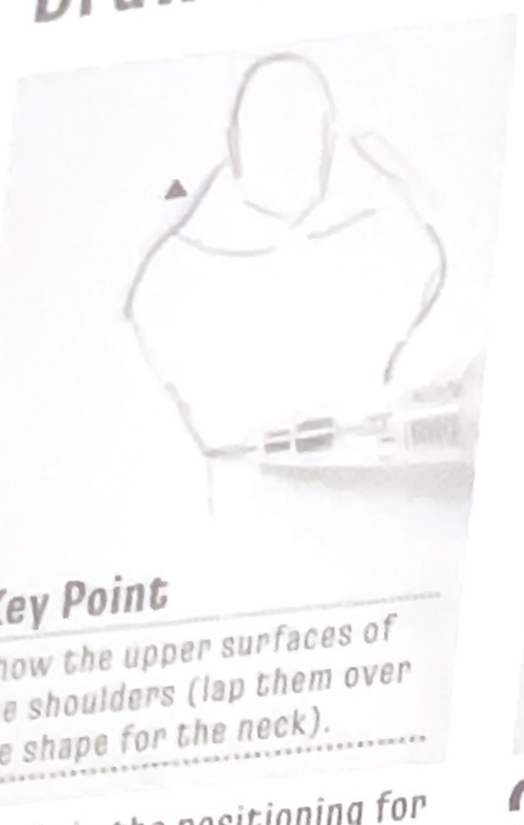
Pose 3 is finished!

If you compare the three figures, you'll see that it's difficult to bring out the distance from front to back in the spread legs.

Pose 2

Pose 3

Draw Two Different Seated Poses



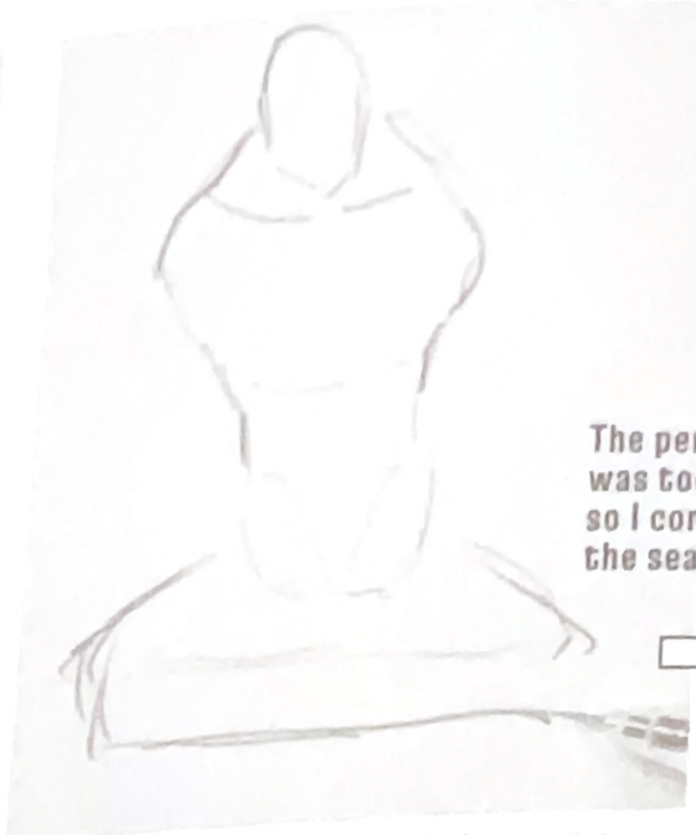
Key Point

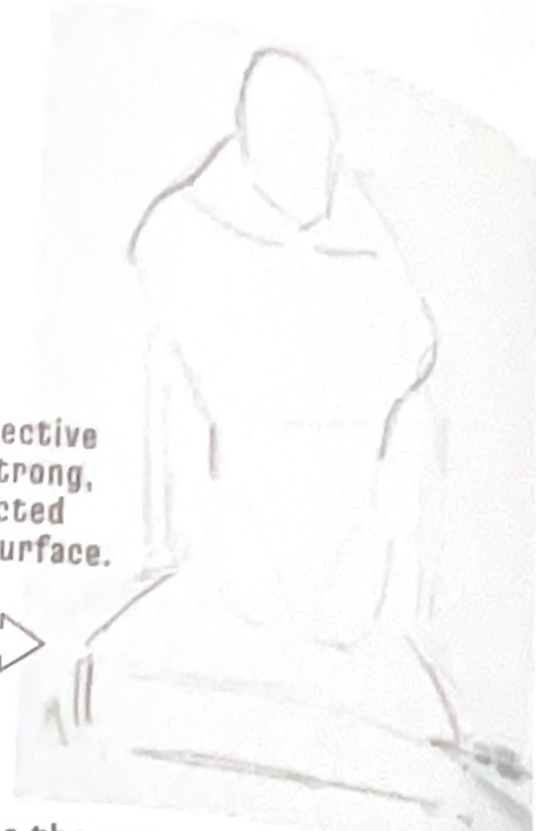
Show the upper surfaces of the shoulders (lap them over the shape for the neck).

1 Draft in the positioning for the head down to the hips, using solid lines to draw in the torso.

Decide on the position for the buttocks.

2 As it is a relaxed pose, when seated deeply into the chair the body tilts forward.



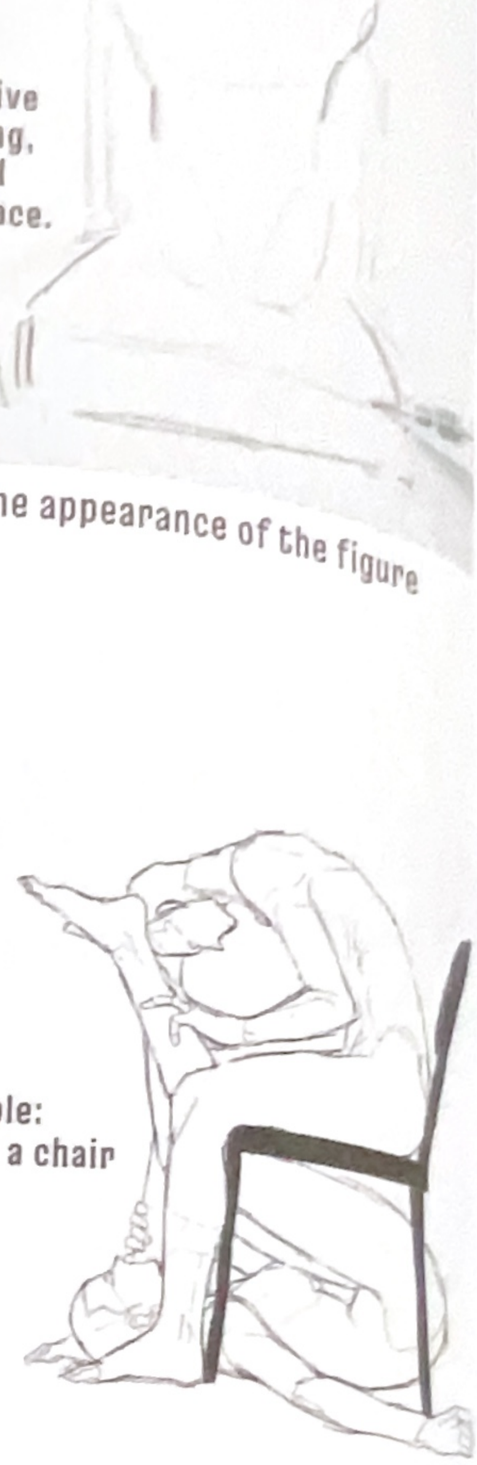


The perspective was too strong, so I corrected the seat surface.

3 Add in the surface of the seat to create the appearance of the figure being seated far back into it.

A *Seated deep into a chair*

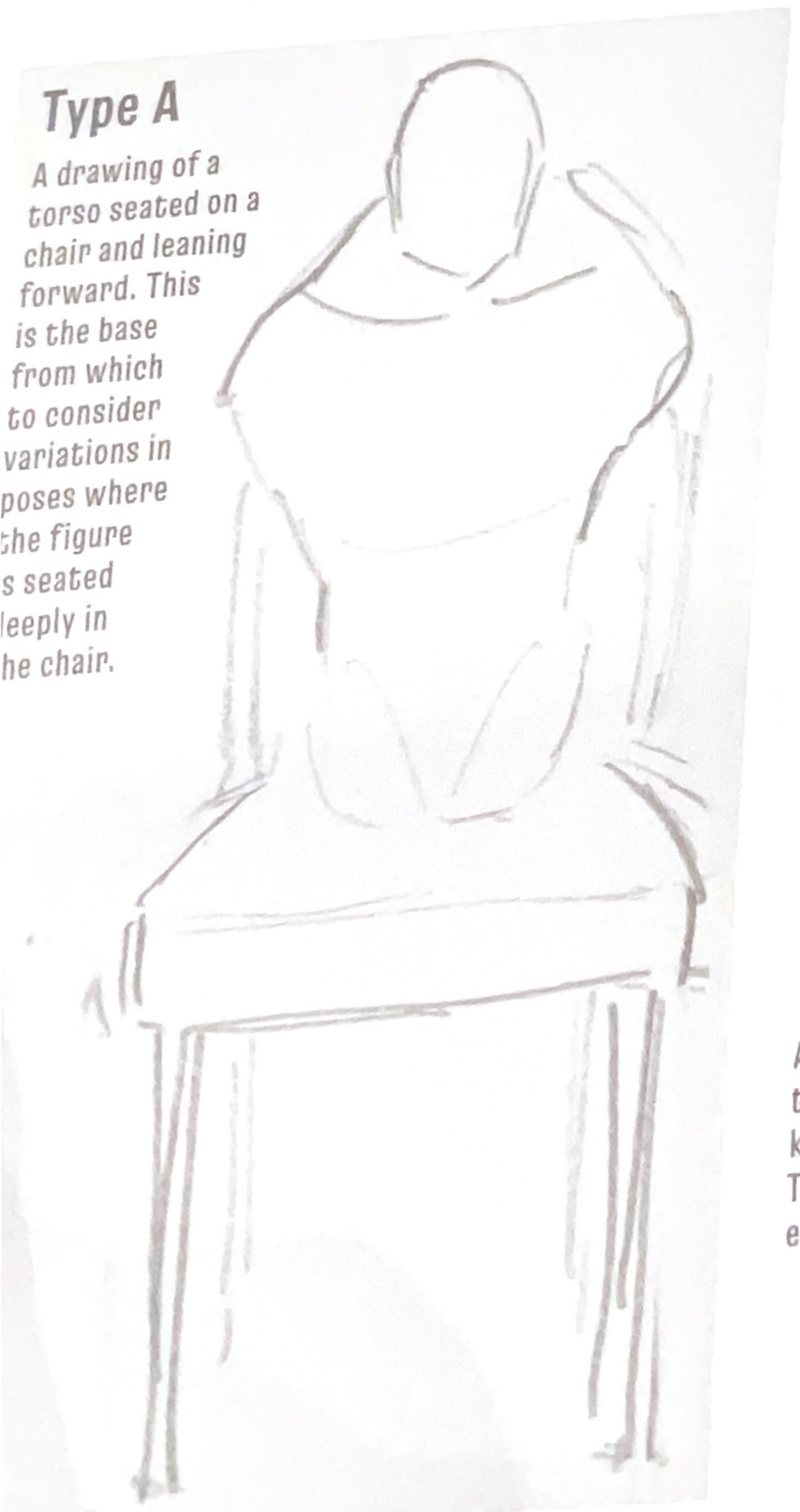
It's possible to create movement not only in standing poses but in seated ones too. Let's take two different types of seated poses as the base into which to render motion, starting with a pose where a figure is seated deeply into the chair. We'll attempt to create various poses by adding arms and legs to a torso with only the hips resting against the back of the chair.



Advanced example: enclosed within a chair

Type A

A drawing of a torso seated on a chair and leaning forward. This is the base from which to consider variations in poses where the figure is seated deeply in the chair.



A-1

Pose with the legs apart (see page 82 for how to draw)

As the thighs are touching the seat, all the way up to the front of the figure's knees is firmly established in the chair. The heels tend to rise off the floor more easily than when seated on a chair's edge.

A-2

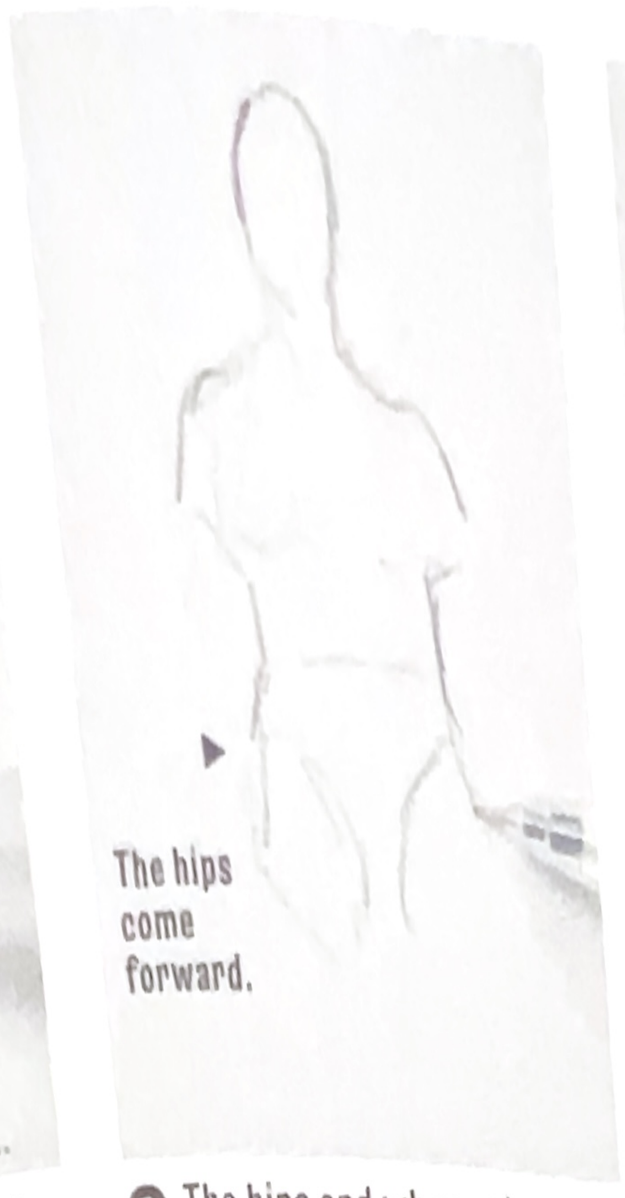
Pose with the legs crossed (see page 84 for how to draw)

Since the legs are on the seat, there is stability in the crossed leg pose. It's a pose that gives the impression of being firm and solid.

Key Point

Show the line of the neck (the upper surfaces of the shoulders are not visible).

1 Draft in the positioning for the head down to where the legs join the torso, using solid lines to draw in the torso.



2 The hips and where the legs join the torso are much more visible than when seated deep in the chair.

3 The shape from the head down to the neck and the look of the shoulders affect the posture. Draw in the seat.

4 Slightly raise the shoulders and explore the line of the collarbone.

B

Next, we'll draw movement in a shallow seated pose. For this posture, place the hips towards the front of the seat and lean the back against the back of the chair. Tilt the upper body back so the figure is facing upwards.

Sitting on the edge of a chair

Advanced example: biting the Achilles tendon

Type B

A drawing of a torso seated in a chair, facing slightly skyward. As the figure is sitting on the edge of the chair, the hips are at the front of the chair. This is the base from which to consider variations in poses where the figure is seated on the edge of the chair.

B-1

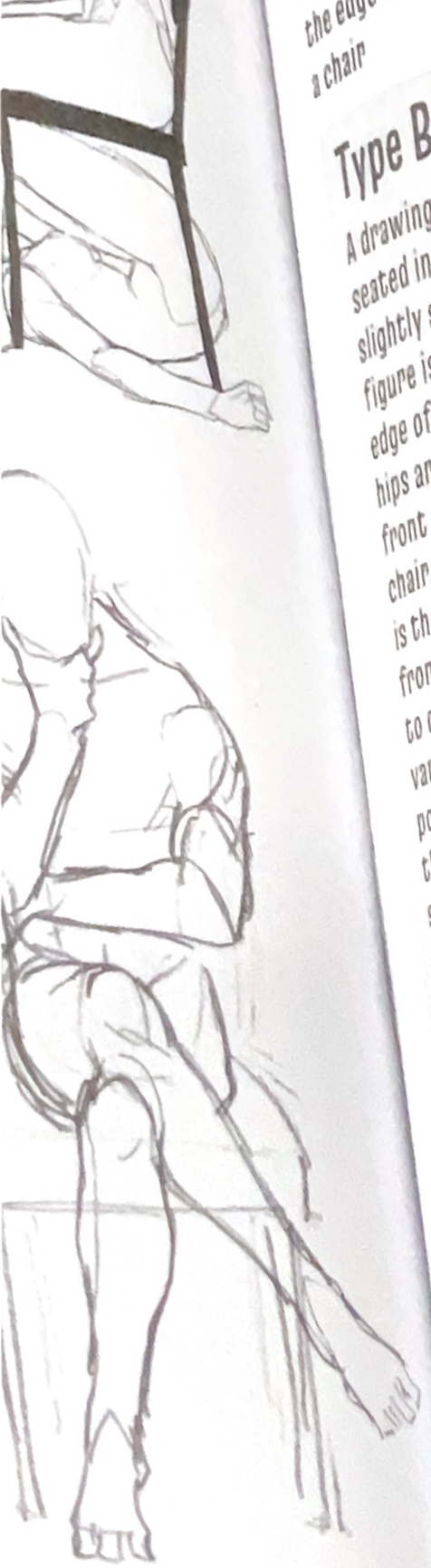
Pose with legs spread apart (see page 83 for how to draw)

The thighs are not on the seat surface, so it's easy to spread the legs apart. This creates space on the seat surface, so a pose with the hands on the seat to support the body is also possible.

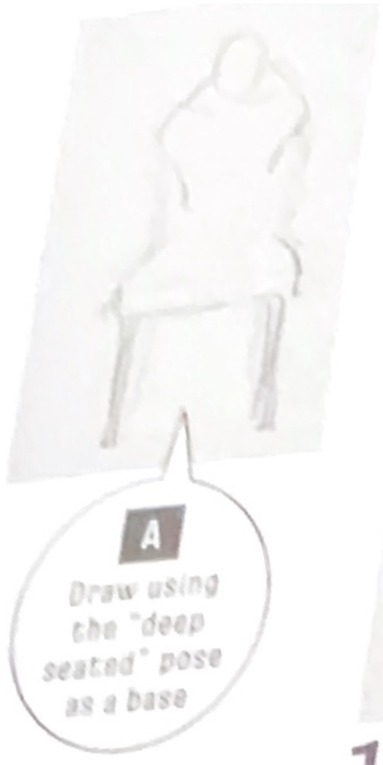
B-2

Pose with legs crossed (see page 85 for how to draw)

The legs can be loosely crossed. This makes for a pose with no sense of tension. Resting the elbows on the chair arms heightens this impression.



gs are on the seat, there is stability sed leg pose. It's a pose that gives ssion of being firm and solid.

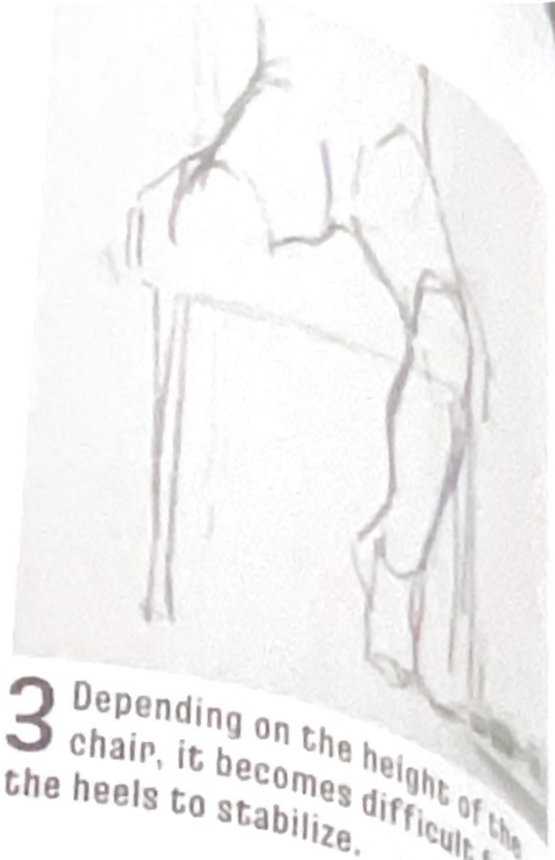


A

Draw using the "deep seated" pose as a base

1 The hips are in the background, so the legs can't spread out very far to the sides.

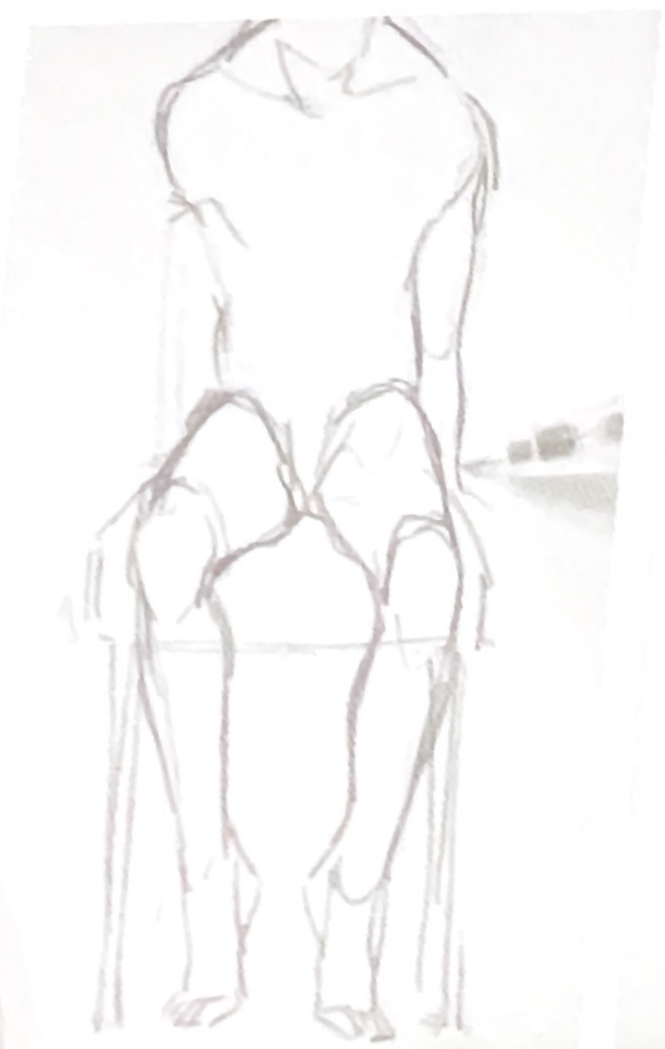
2 Match the knees to the edge of the chair and draw in the thighs.



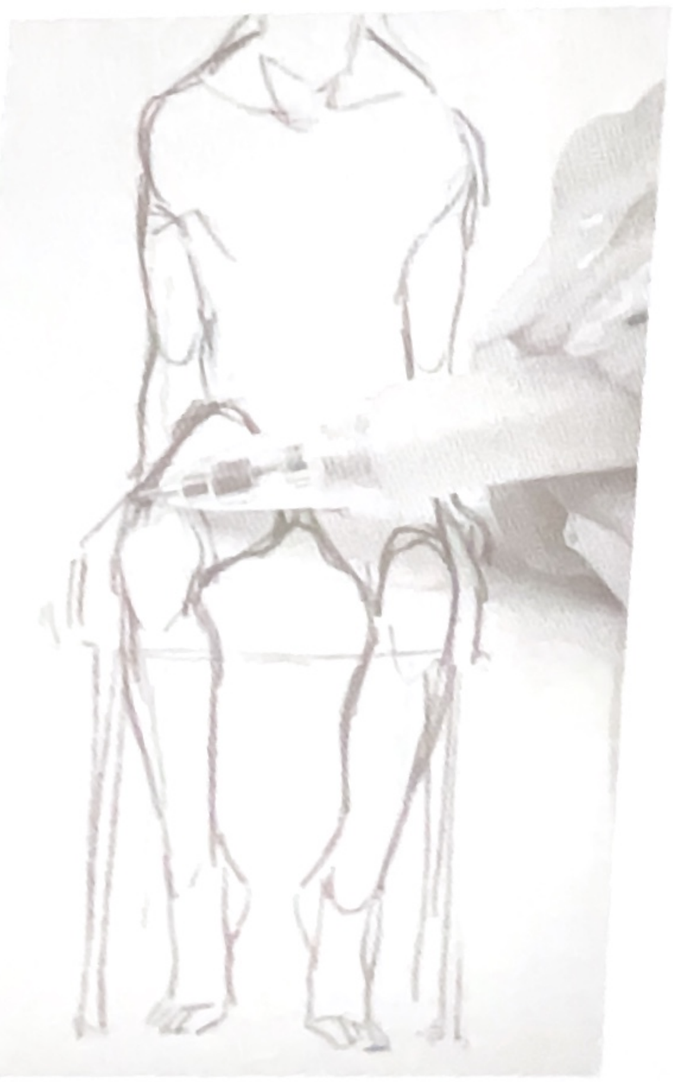
3 Depending on the height of the chair, it becomes difficult for the heels to stabilize.

4 Adjust the direction on each side while drawing in the insteps.

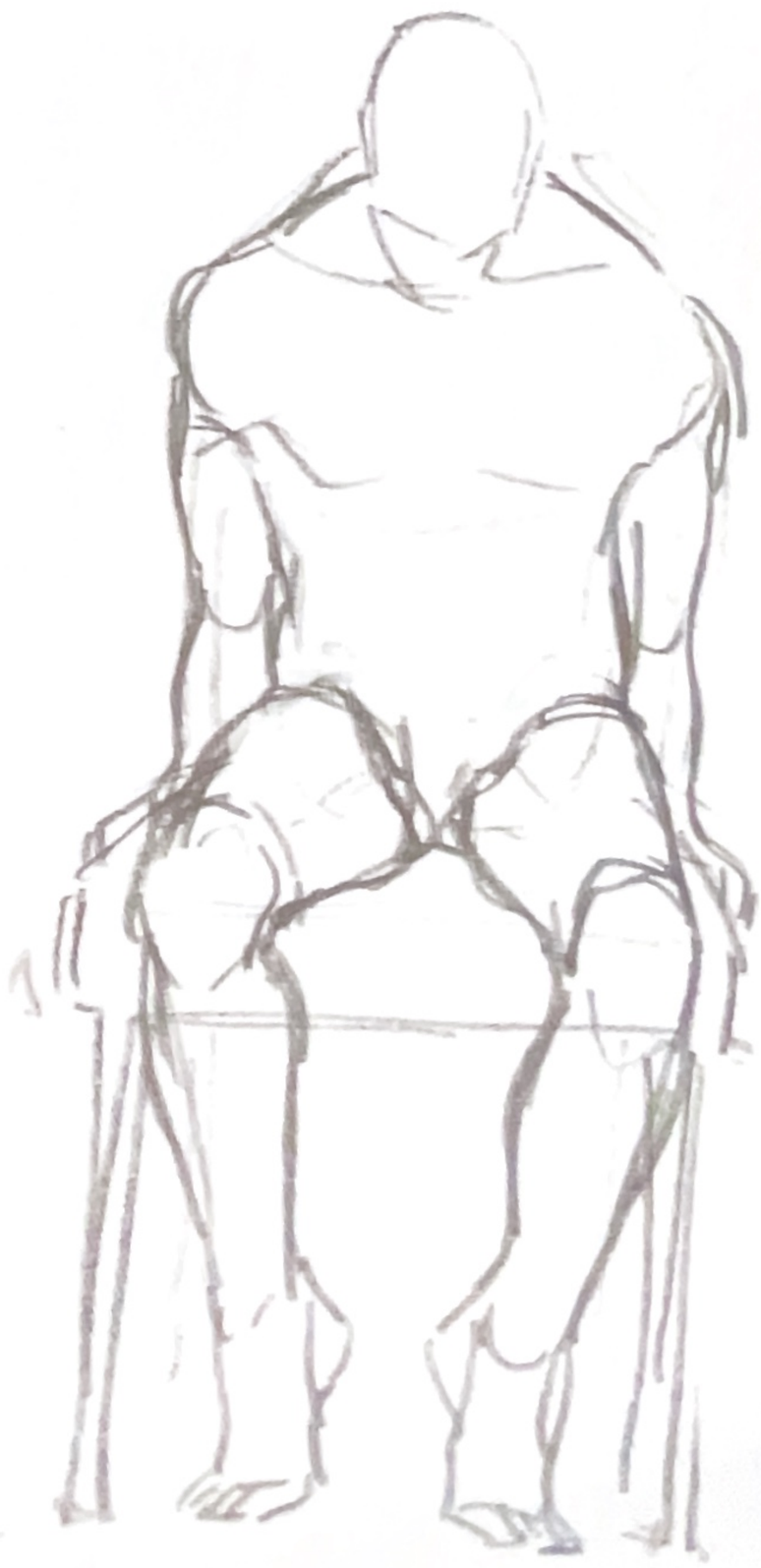
5 Raising the heels and flattening out the flesh in the thighs creates the sense of the figure being seated deep into the chair.



6 Make the figure grasp both sides of the chair so that the body is sandwiched in between the hands.



A1 is finished!



7 Completion. The tensing of the sides creates stability in this pose. The way the figure is holding himself gives the slight impression of nervousness.

Type B: Sitting on the edge of a chair with legs apart

B

Draw using the "seated on the edge" pose as a base

The legs can move freely so there is plenty of room for variation in this pose.

1 The position of the knees is lowered and the toes have a firm grip on the floor, so it's easy to create a laidback pose with the heels resting on the floor.

2 The flesh bulges up around the leg joints. Draw in the line of the right leg, comparing it with the left as you work.

3 Place the toes on the floor so that the soles of the feet face each other.

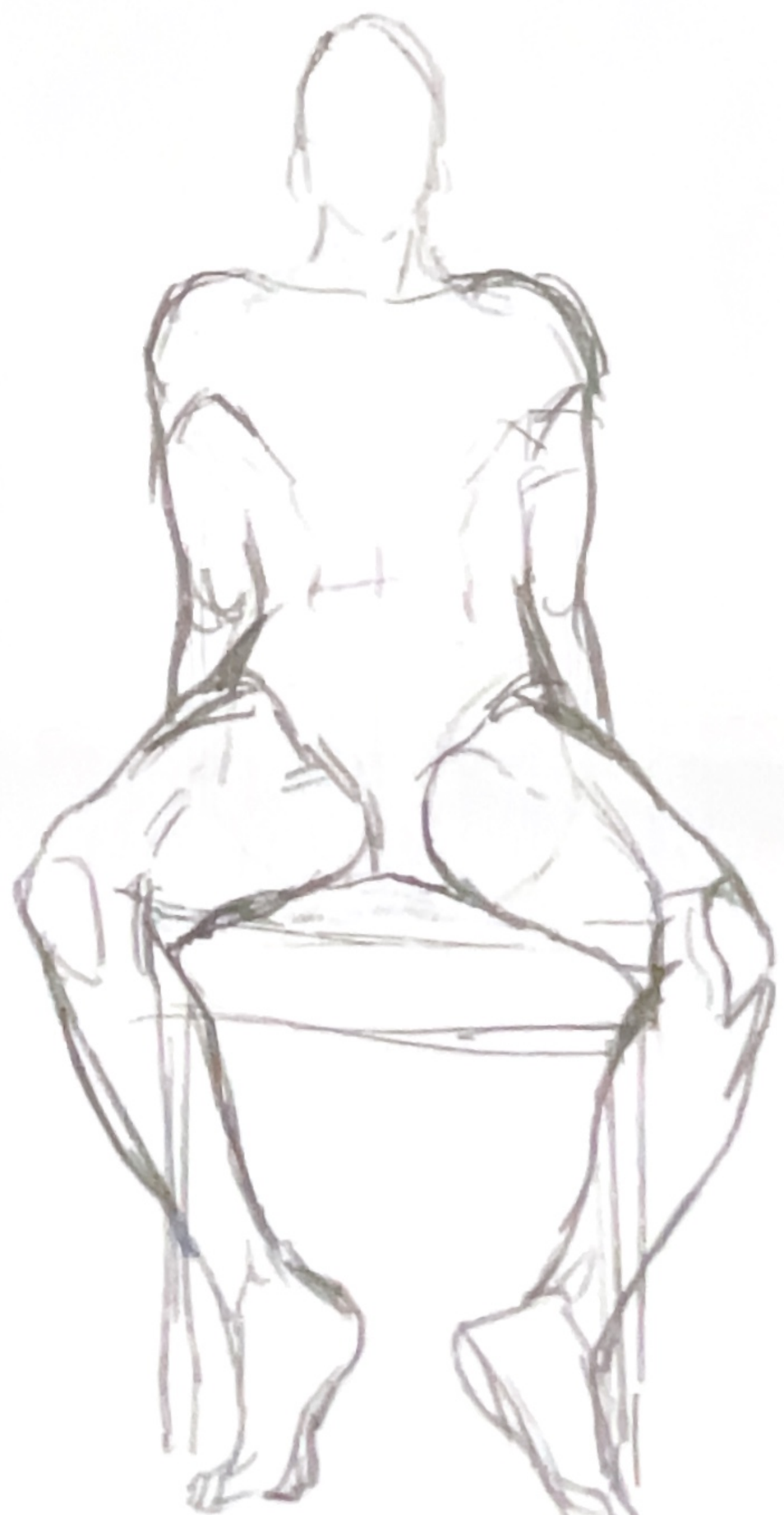
Key Point

Capture the shape of the abdomen.

4 The line of the abdomen is important for showing that the figure is on the edge of the chair. Indicate the sense of arching in the upper body.

5 Capture the flattening out of the thighs and the change in their shape. The hips come forward, so if the hands are holding the chair, they will be behind the body.

B1 is finished!



6 Completion. The hands are placed in the gap between the back of the chair and the hips in this pose. Using the back of the chair when the figure is seated on the edge makes it easy to create impressions of "sloppiness," "being domineering" and "relaxing."

Type A: Seated deep in a chair

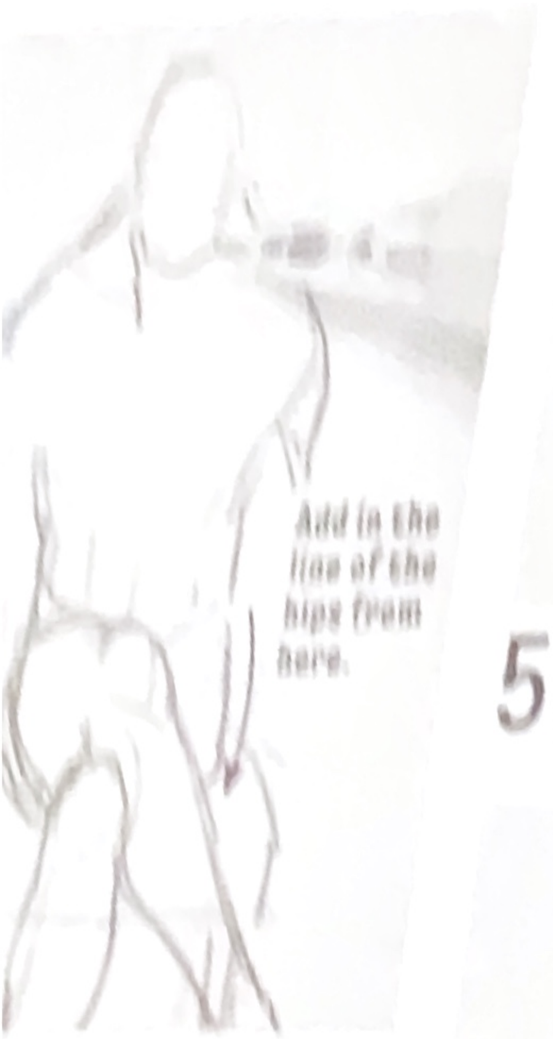
Key Point

Get a grasp of the position and direction of the left knee.

1 Start by drawing the knees to meet the edge of the chair.

2 Connect down to below the knee. Angling the leg a little makes for an attractive look.

3 Cross the right leg over the left. Start with the knee here too.



Add in the line of the hips from here.

5 Work in the position of the hand and forearm first.

've captured the shape
s, start drawing in
ched to the chin.

procedure in which
egs from the knees
the placement and
rom the elbows to
ds.

A2 is finished!

7 Completion. I brought the arms forward from a forward-leaning posture to form a pose of being deep in thought.

5 Orient the limb
differently to
achieve balance.

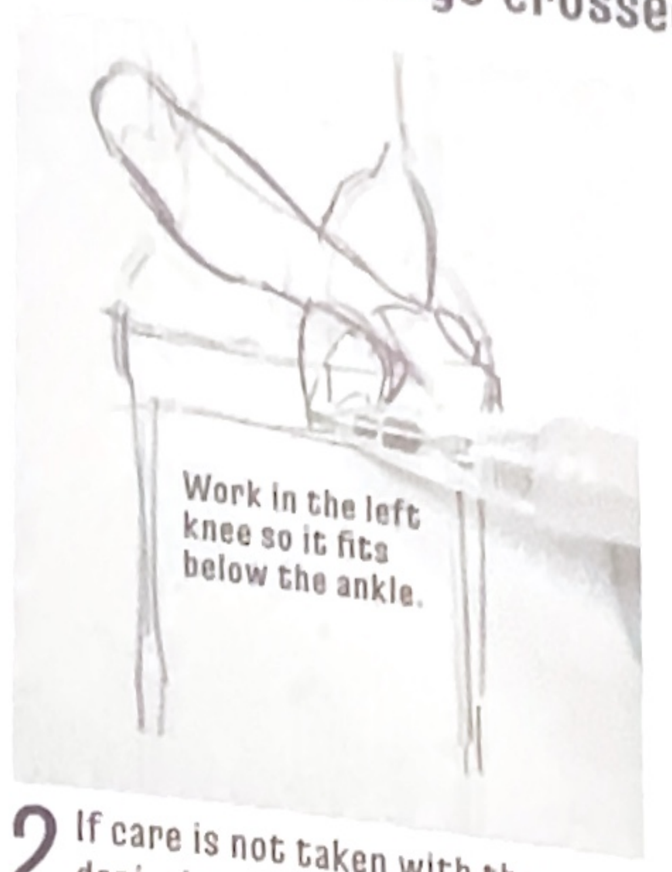
B

Draw using the "seated on the edge" pose as a base.

Key Point

Draw the leg on top first.

1 It's hard to get the balance right on the right leg which is on top, so determine its position first and draw in everything else to match it.



Work in the left knee so it fits below the ankle.

2 If care is not taken with the depiction of contact surfaces, the legs will not seem to be resting firmly on the chair, resulting in a sense of floating. Consider how the right leg laps over the left, placing it so it is caught by the left knee.

3 Bring the left leg slightly to the foreground to make it look like the figure is sitting with the leg thrust out.

4 As per the legs, work different movement into the right and left arms.

5 Orient the limbs differently to achieve balance.

B2 is finished!

6 Completion. The arms are placed on the armrests for a pose that conveys the impression of relaxing. Combining different ways of sitting and crossing the legs allows for the creation of multiple variations.

Using different ways of sitting to ... character types and scenes

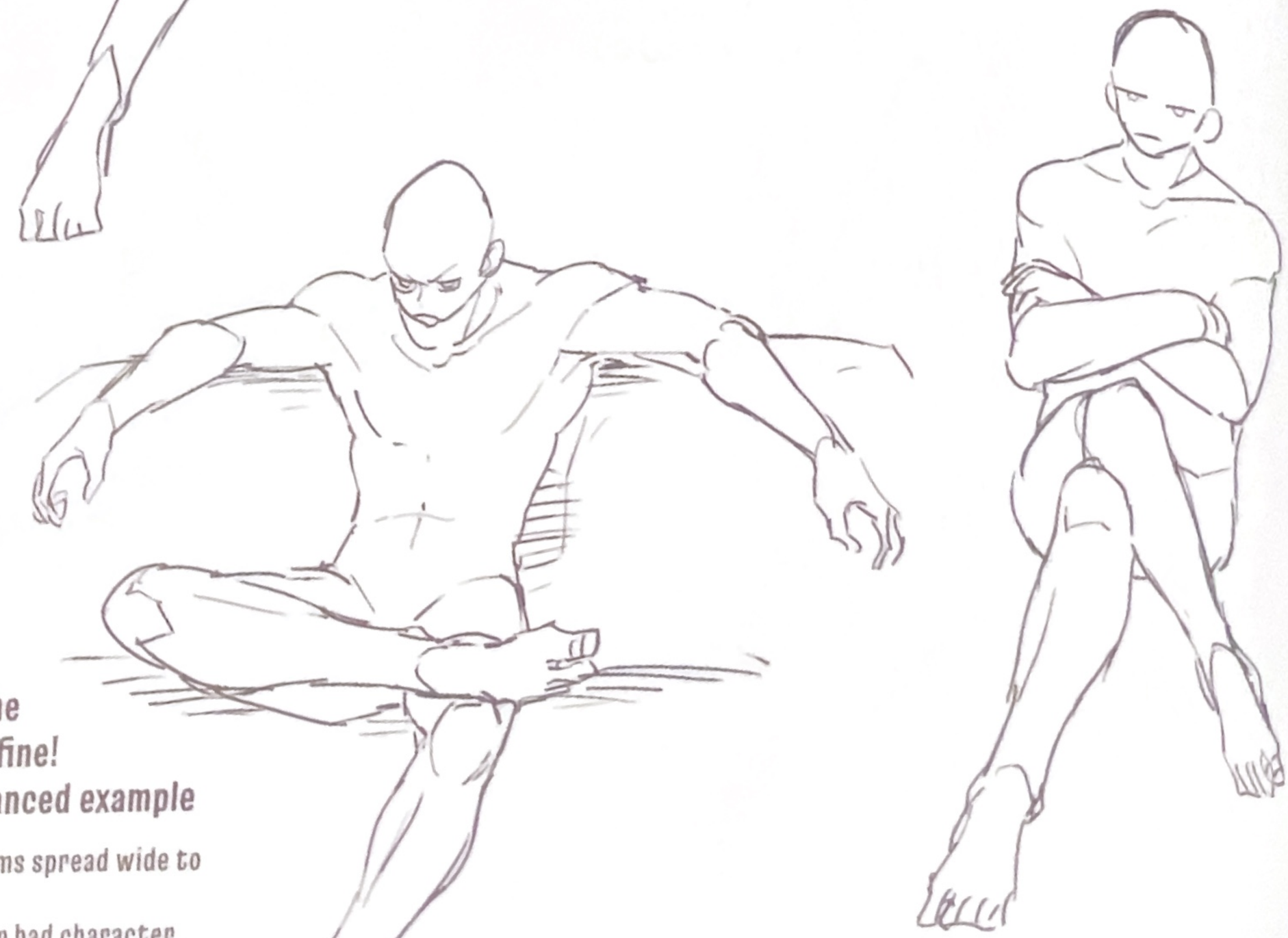
In "Add movement and expression to standing poses" (page 60) I introduced examples of creating emotional expression by combining poses and facial expression. Seated poses and facial expressions can also be used to show a character's state of mind. In order to make it

Type B: seated on the edge of a chair with legs crossed; advanced example

- ☆ One hand is on the seat, not concentrating on anything in particular.
- ☆ Leaning back to relax.
- ☆ Not listening properly to what the other person is saying.
- ☆ Thinking about something at the same time … etc.
- ☆ Behavior displayed towards someone to whose company the character is accustomed.

Type B: seated on the edge of a chair with legs apart; advanced example

- ☆ Sitting in a careless manner on the edge of a seat with the hands thrust behind.
- ☆ An irresponsible character or an attitude intentionally indicating no interest in listening properly.
- ☆ In a state of tiredness etc.



Type AB: seated either on the edge of or deep in a chair is fine! Pose with legs crossed; advanced example

- ☆ Intimidating posture with the arms spread wide to make oneself appear bigger.
- ☆ The style of a leader type figure or bad character.
- ☆ Attitude assumed towards someone the character believes is lower than himself.
- ☆ Or a posture to indicate power so the other party does not take advantage of the character.
- ☆ For postures that make use of the backrest, whether the figure is seated towards the front or back of the chair alters depending on the character's physique and the amount of sitting space.

Type A: seated deep in a chair with legs crossed; advanced example

- ☆ Stiffening the body with the arms crossed. A state of tension.
- ☆ Feeling intimidation, vigilance or some other less than positive feeling towards the other party.
- ☆ In a bad mood from feeling nervous, or the character is trying to show that they are in a bad mood.

Type A: seated deep in a chair with legs apart; advanced example

- ☆ Leaning forward from deep in a chair. A posture that shows the character is listening carefully to what the other person is saying.
- ☆ Also for situations when facing the other person directly such as when trying to persuade them.
- ☆ This pose suits calm, dignified types.

Type B: seated on the edge of a chair with legs apart; advanced example

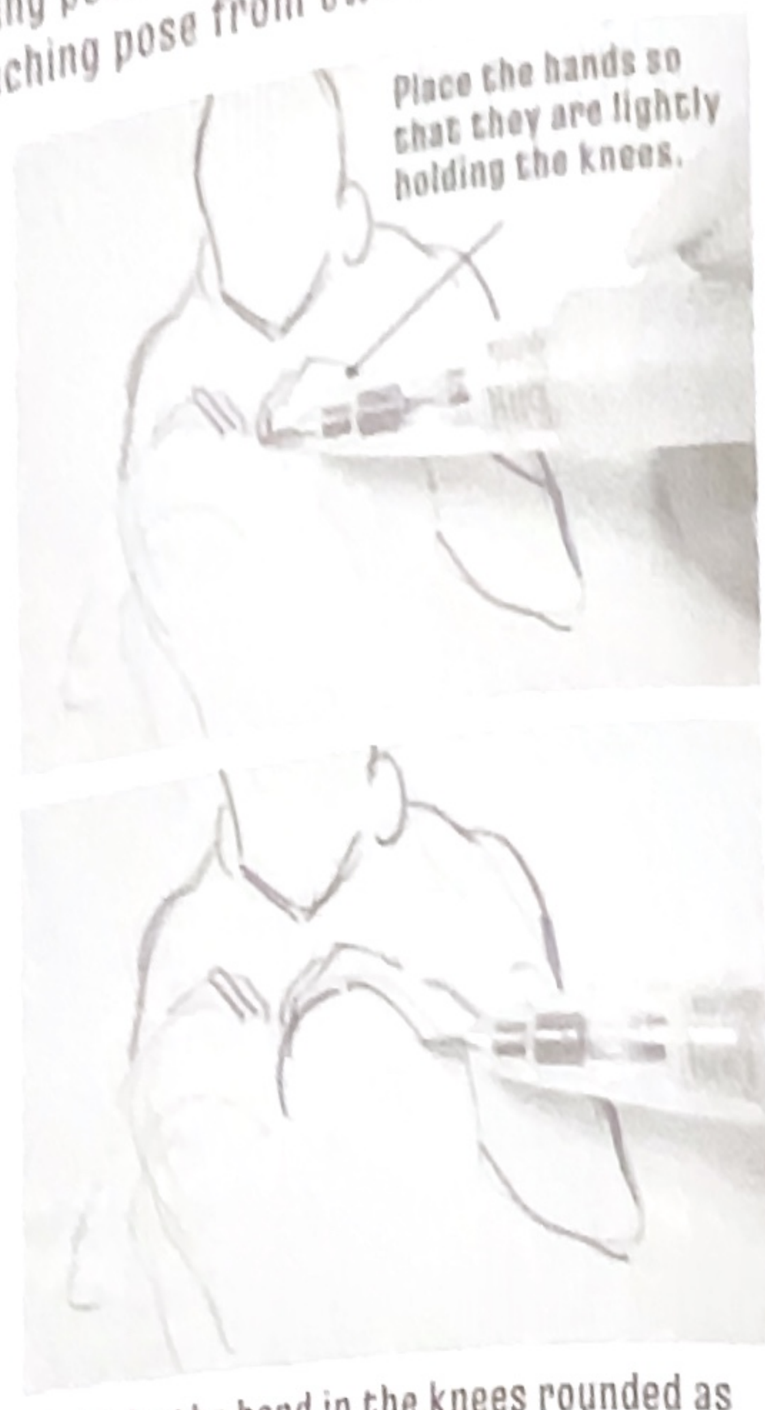
- ☆ The state of having slid down the chair with the buttocks only just clinging to it.
- ☆ A sloppy look with a rounded back. This was not the posture initially, but rather the figure gradually slid into it as would someone asleep on a train, someone having fallen asleep watching TV on the sofa at home etc.

★ The examples A "seated deep in a chair" and B "seated on the edge" were drawn as extremes to differentiate between them, but there are also intermediary postures and postures that draw on both types.

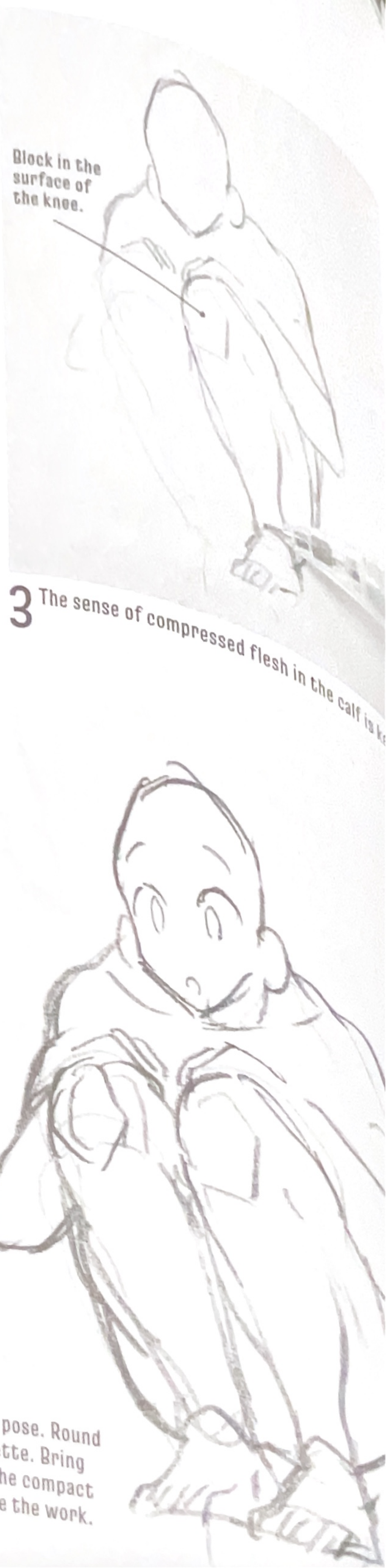
1 Draw a crouching f

Try the challenge of redrawing poses from
Start with capturing a crouching pose from two directions.

1 Draw the base pose. Use soft, curved lines for blocking in to bring out the round form of the crouched figure.



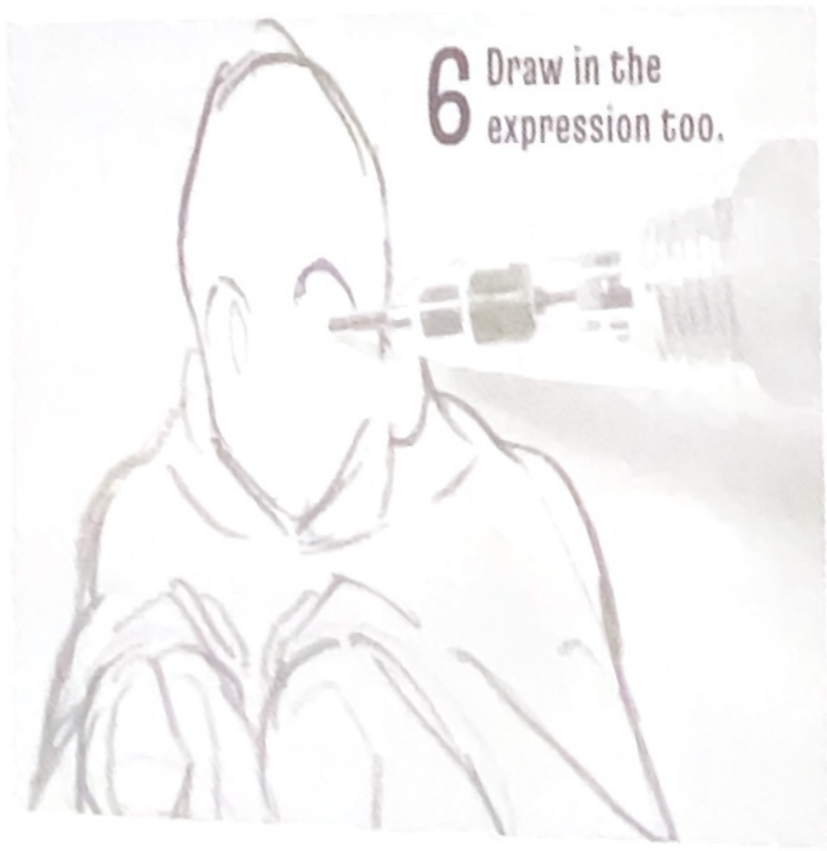
2 Make the bend in the knees rounded as they are being viewed from front on.



3 The sense of compressed flesh in the calf is k

4 Get a sense for the shins and draw flesh sticking out in the gap behind them.

5 Connect the line from the thigh to the buttocks.

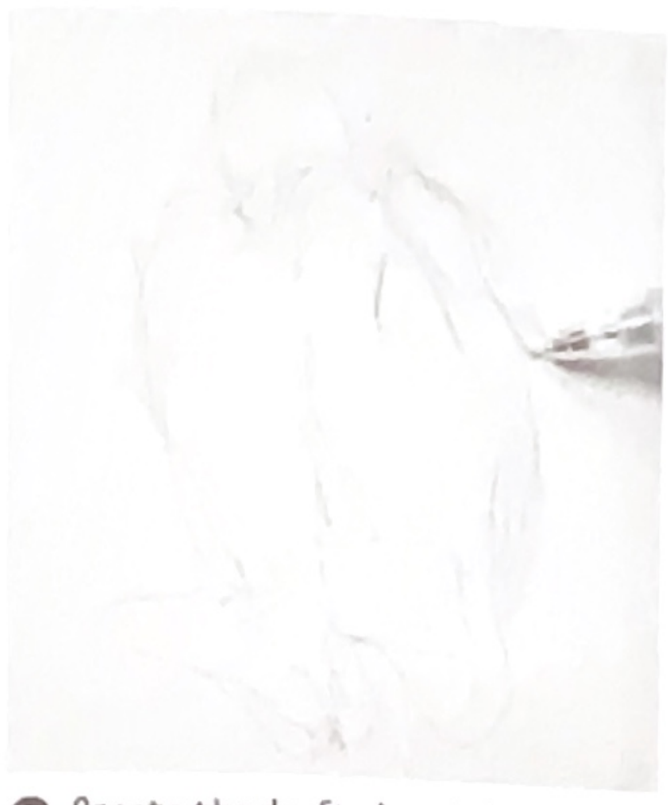


6 Draw in the expression too.

7 The completed pose. Round out the silhouette. Bring out thickness in the compact figure to complete the work.

Draw the same pose from a low angle looking up from the feet

1 Take on the challenge of the extremely low angle looking up from the soles of the feet.



2 Create the draft sketch in which only the legs can be seen and the body is nearly entirely concealed.

3 Make the legs huge. Don't forget to round out the overall silhouette.

Key Point

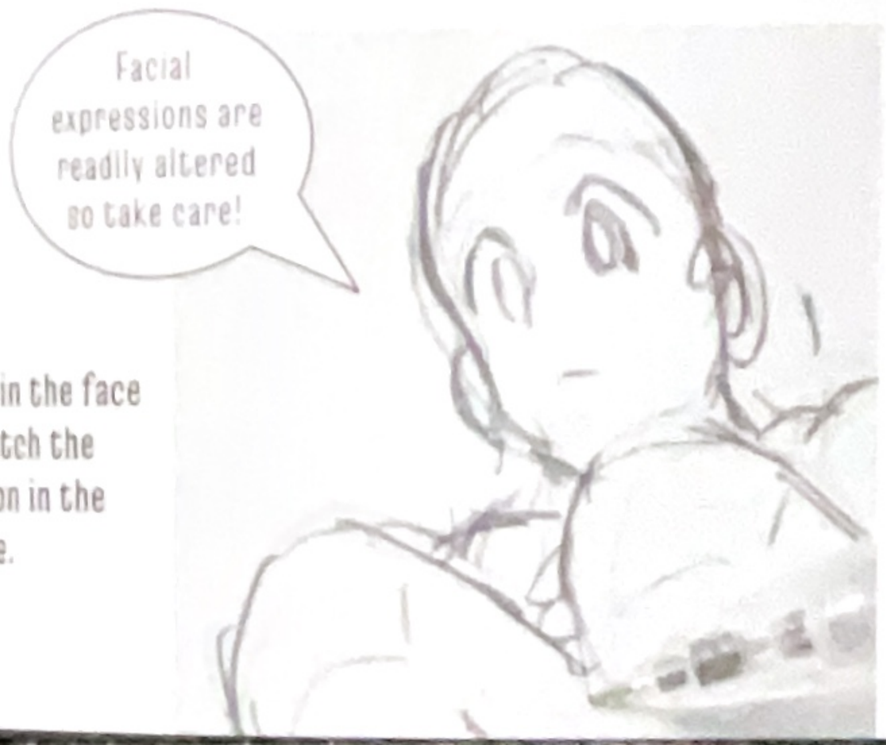
Don't forget the swelling out of the shin and calf.

4 Don't forget about the areas which you drew with care in the base pose!

5 The hands which were nearly concealed by the thighs and knees can hardly be seen at all. Use the protruding elbow to clearly indicate the location of the hands.

6 Changing to the viewpoint of a low angle conceals the chin.

8 Completion of the low angle pose.



7 Draw in the face to match the expression in the base pose.

1 Start from the head.

2 Draw in the head on a slightly downward facing angle.

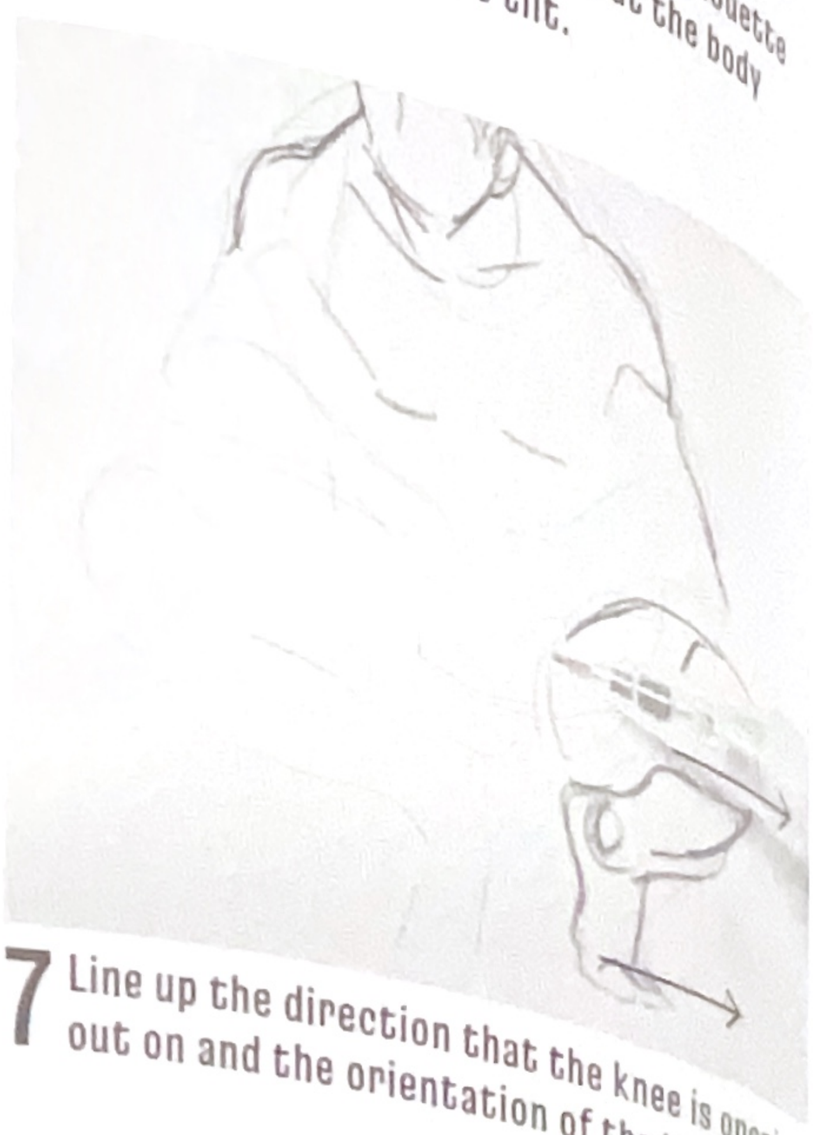
3 Sketch in the shoulders, making them rounded. Think of the neck as being behind the head, and the body being behind the neck.

We'll draw this crouched pose with raised heels from two angles. When crouching, the back rounds, directing the head slightly downward. Consider the characteristics of the posture when deciding on angles.

4 Sketch in the silhouette first so that the body doesn't tilt.

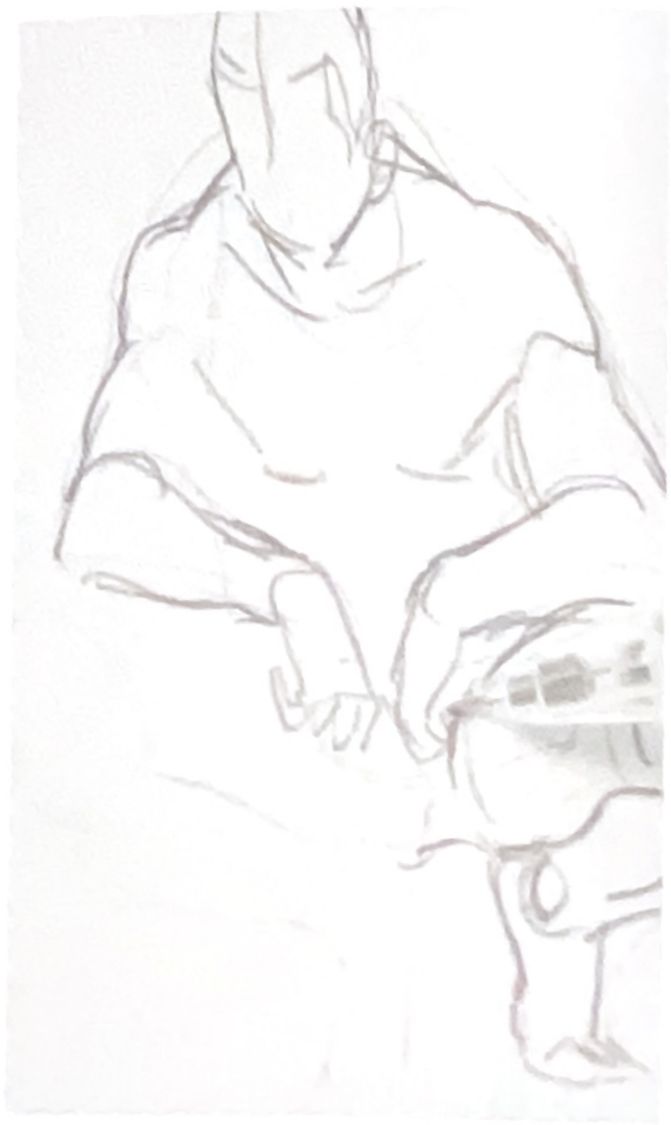
5 To create a slightly activated posture, draw the shoulders a little as if they were raised in anger.

6 Before drawing the hands, draw in the left leg opening out to the side. Place a hand on it.

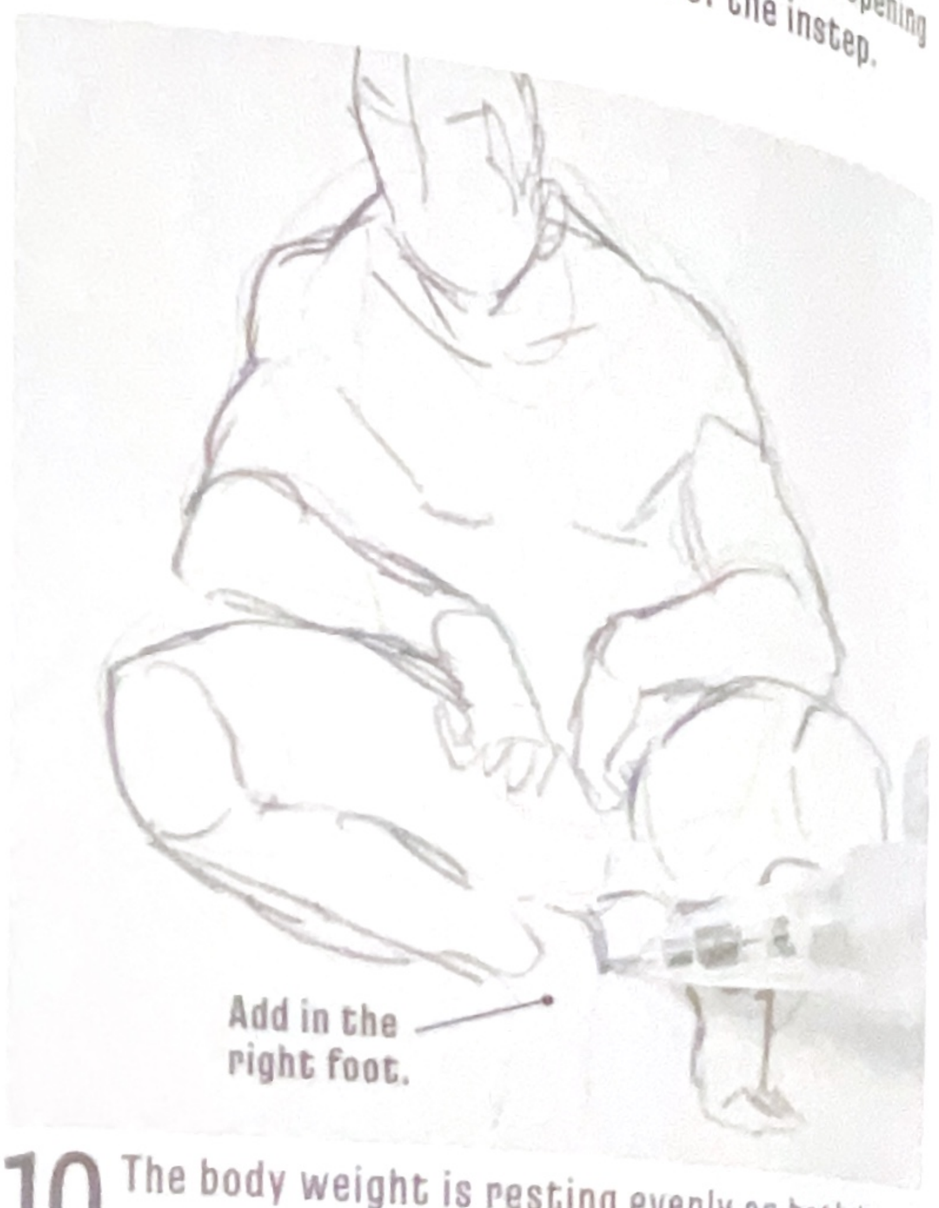


7 Line up the direction that the knee is opening out on and the orientation of the instep.

8 In the same way as for the left leg, determine the position of the right arm.



9 The left leg is complete, so draw in the left arm so that it rests on the thigh.



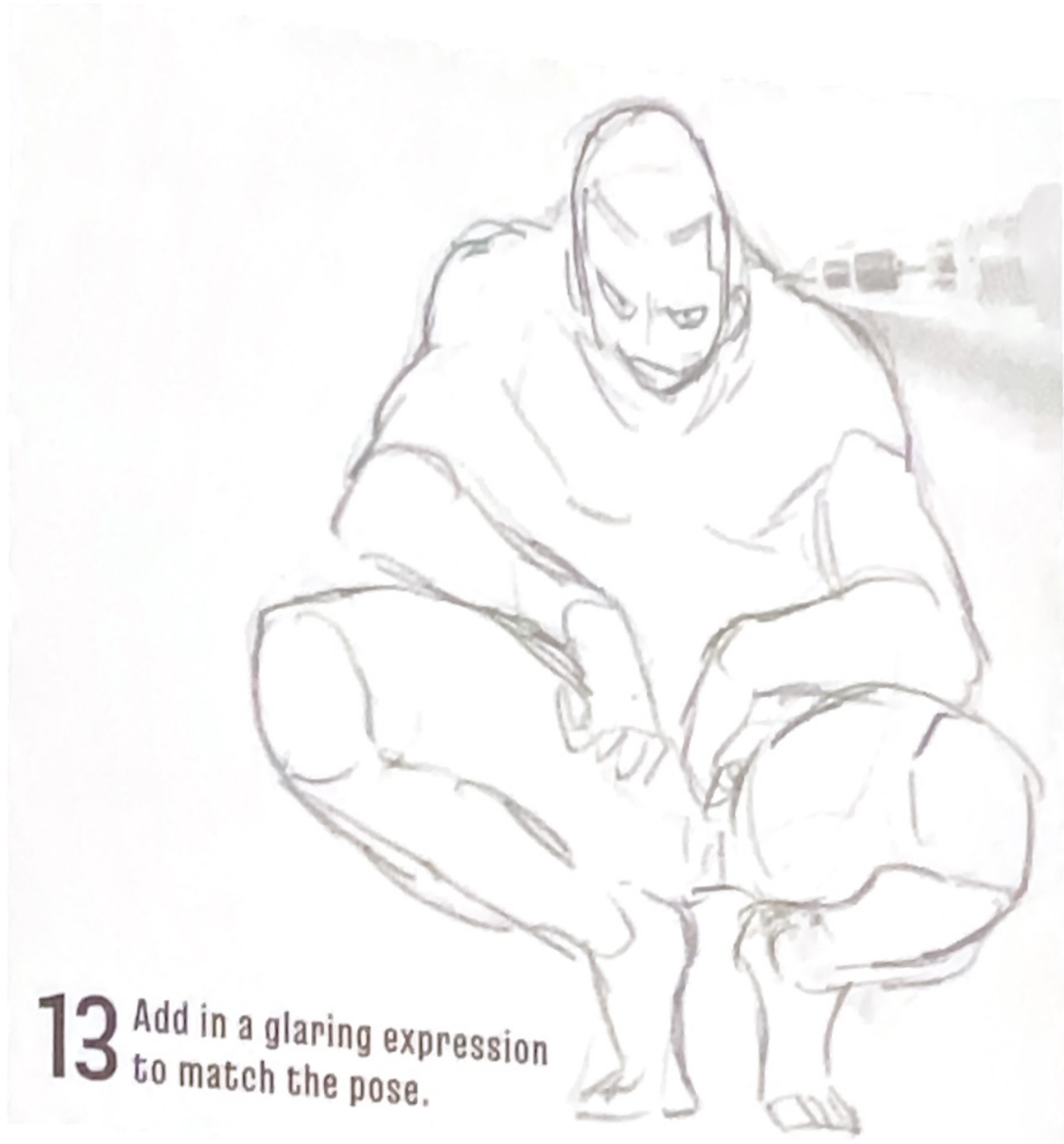
10 The body weight is resting evenly on both legs, so draw them so as not to appear disconnected.

11 The body weight has shifted to one side, so I corrected the orientation of the face.

12 Make small adjustments so that the forms of the shoulders and face sit well together.

15 While correcting the center of gravity, check for parts that have become misaligned and redraw them.

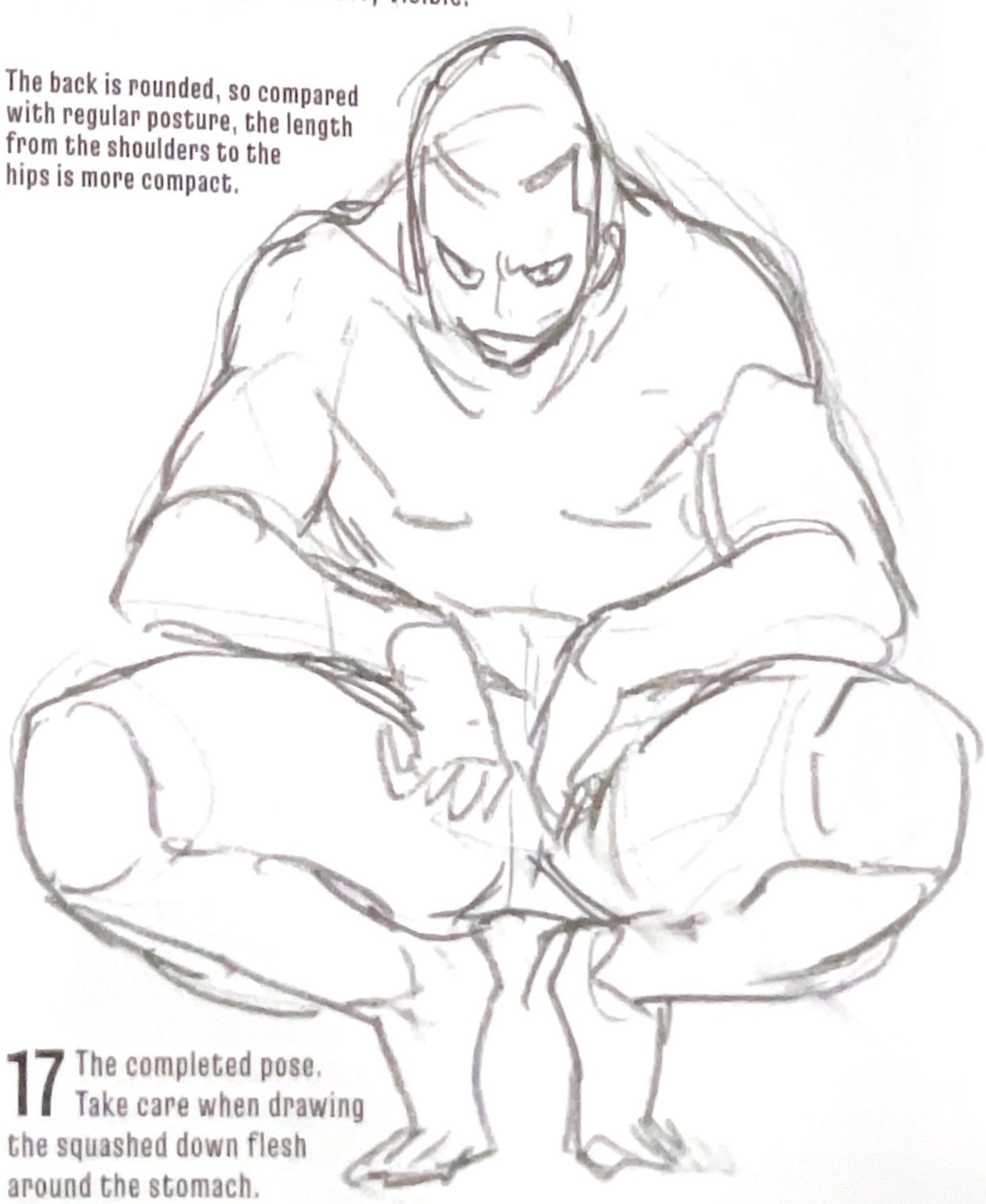
16 The feet have been corrected to be nearly symmetrical.



13 Add in a glaring expression to match the pose.

14 Draw in the pectoral and abdominal muscles. As the figure is crouching, squash down the abdominal muscles and make them not particularly visible.

The back is rounded, so compared with regular posture, the length from the shoulders to the hips is more compact.



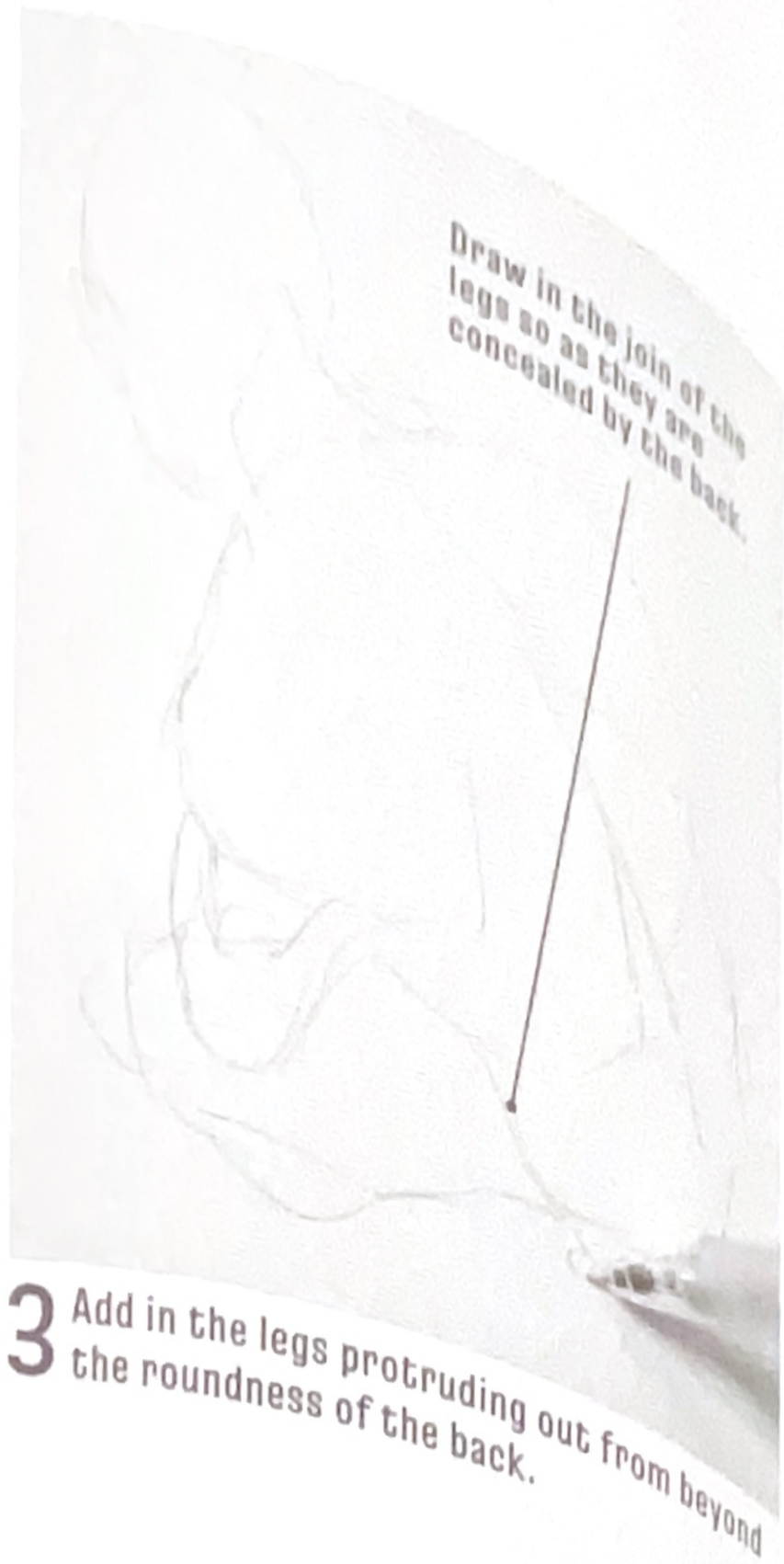
17 The completed pose. Take care when drawing the squashed down flesh around the stomach.

Using the [illegible] will create a sketch from a different angle. In order to create an air of intimidation, make the back big and broad.

Don't simply join the head and neck to the back, but be conscious of following the roundness of the head to do so.

1 Commence the draft sketch.

2 Mark in the median line down the center and determine the flow and orientation of the body.



3 Add in the legs protruding out from beyond the roundness of the back.

4 Capture the orientation of the ears when viewed from behind. Adding in the hairline makes it easy to get a grasp of the angle of the head and position of the ears.

5 Make the join of the neck broad and use a fluid line to connect it to the back.

6 Taking care of unevenness at the shoulder blades, tapering at the waist and so on, draw in the body so that it looks like a curve when viewed as a whole.

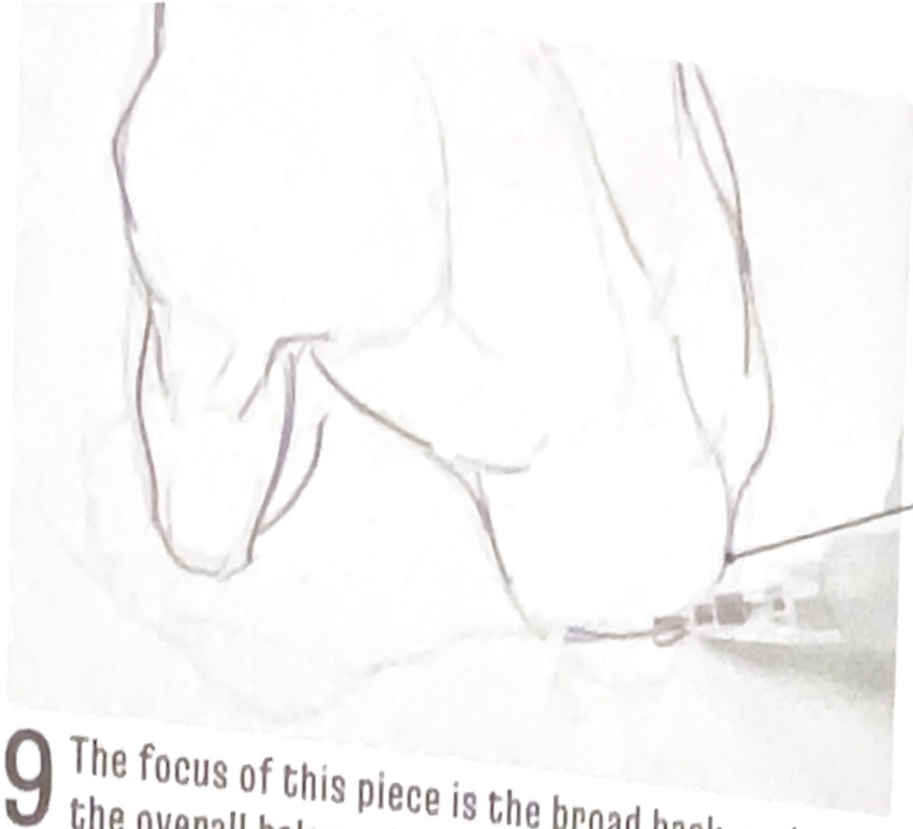
7 Make the left shoulder in the foreground even broader.

8 Taper in the body towards the waist. Don't make the line down to the hips drawn-out and sluggish but rather think of it as a large mass.

11 Consider how the shank and foot appear from overhead.

12 Add in areas that were skipped over.

13 Keep the heel and toe slightly visible.



9 The focus of this piece is the broad back, so keep the overall balance in mind and don't add too much detail.

Key Point

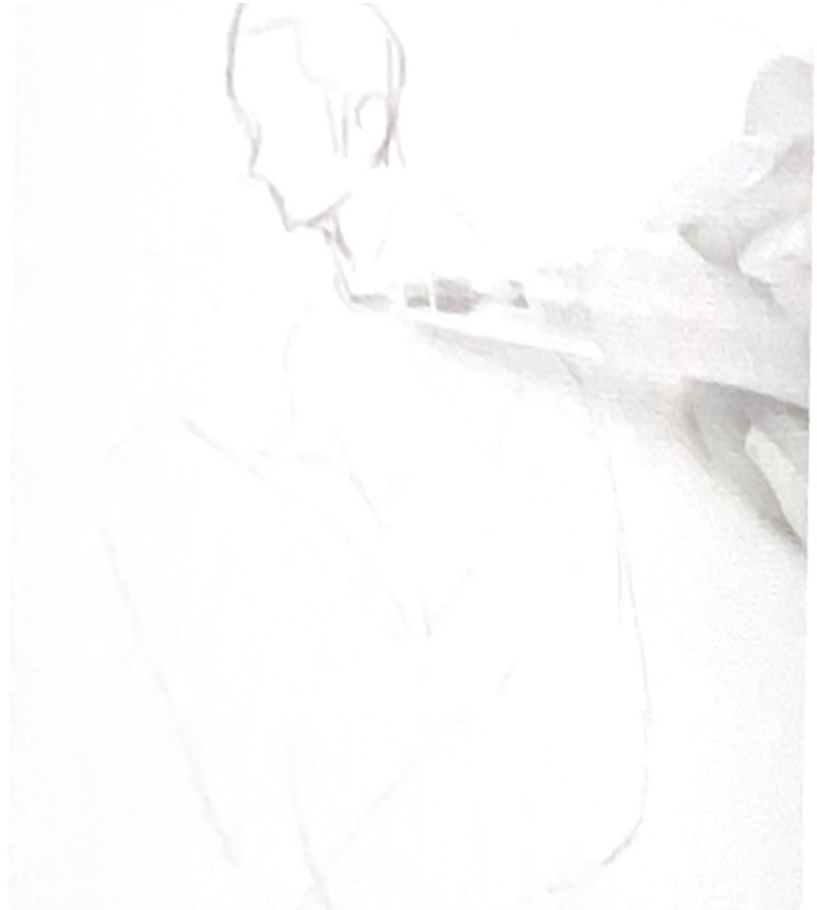
Use a clean line for the buttocks rather than working in hollows and bulges.

10 Clearly depict the squashed flesh in the thigh.

14 Completion of the pose viewed from overhead. Make the area in the upper body from the head to the middle of the back broad and make the lower body compact for a dynamic effect.

1 Decide on the orientation of the face and block in the line of the back.

2 Gently position each body part to get a grasp of how the pose will look.



3 Make simple additions to get an understanding of where the right hand will go, where the left hand will go, and so on.

Capture a kneeling pose from two angles. For a pose whose shape is difficult to grasp, it's a good idea to explore positional relationships at the draft sketch stage.

4 Create accent in the left arm as you draw.

5 The right leg is at the end of the left hand so draw it in next.

6 Work in the thickness of the bent knee as you draw.

7 Create a straight posture that extends down to the left leg.

8 Lightly squash down the flesh in the thigh and do the same to the calf.

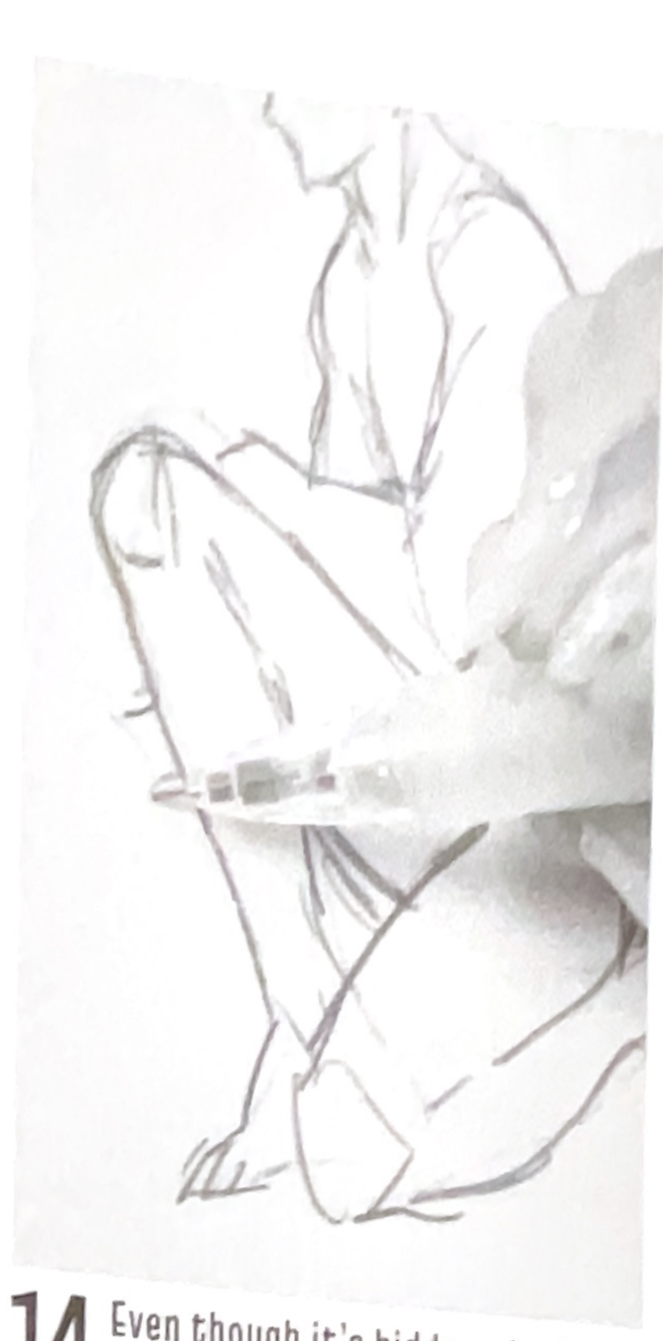
9 Give the instep a taut, angled finish.

10 Draw in the instep for the right foot and toes, creating a sense of rhythm.

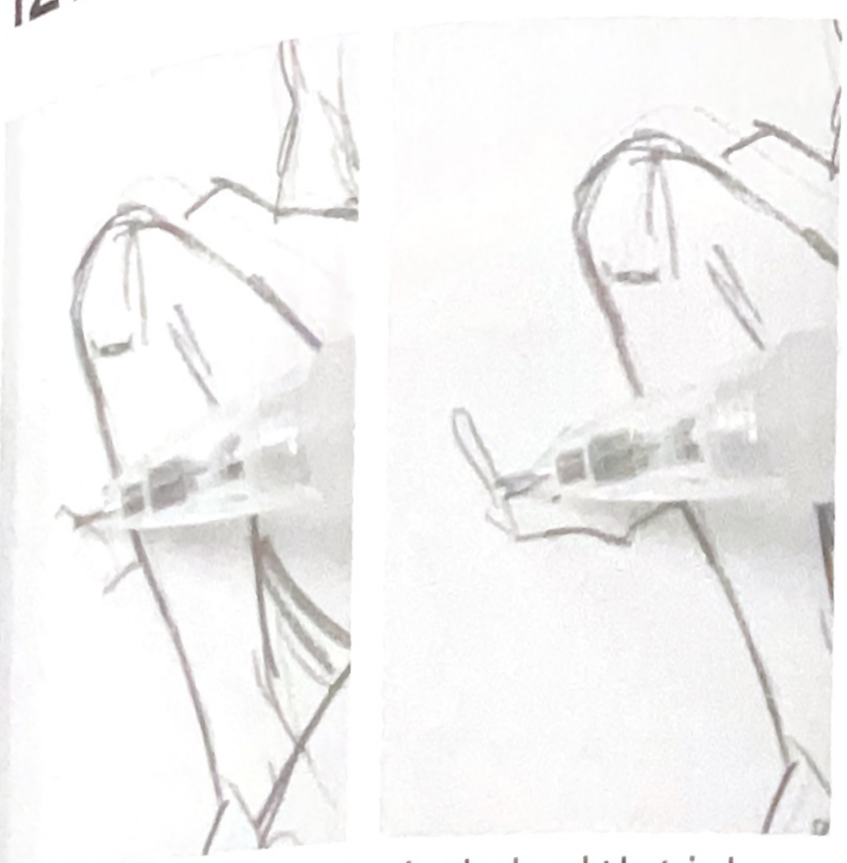
11 Add in the join of the leg to establish the posture.

12 Correct the leg join section, making sure it's not on too much of an angle.

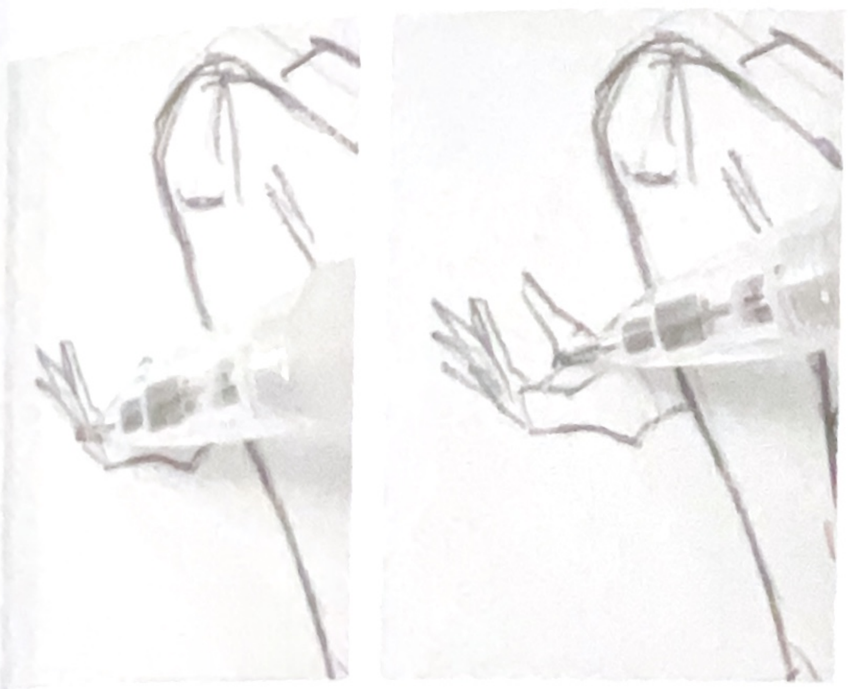
13 Half the right shoulder is hidden, so take care where the arm joins the body.



14 Even though it's hidden, don't lose the sense of continuity in the arm.



15 Capture the expression in the hand that is key to this pose. Draw it gently outstretched.



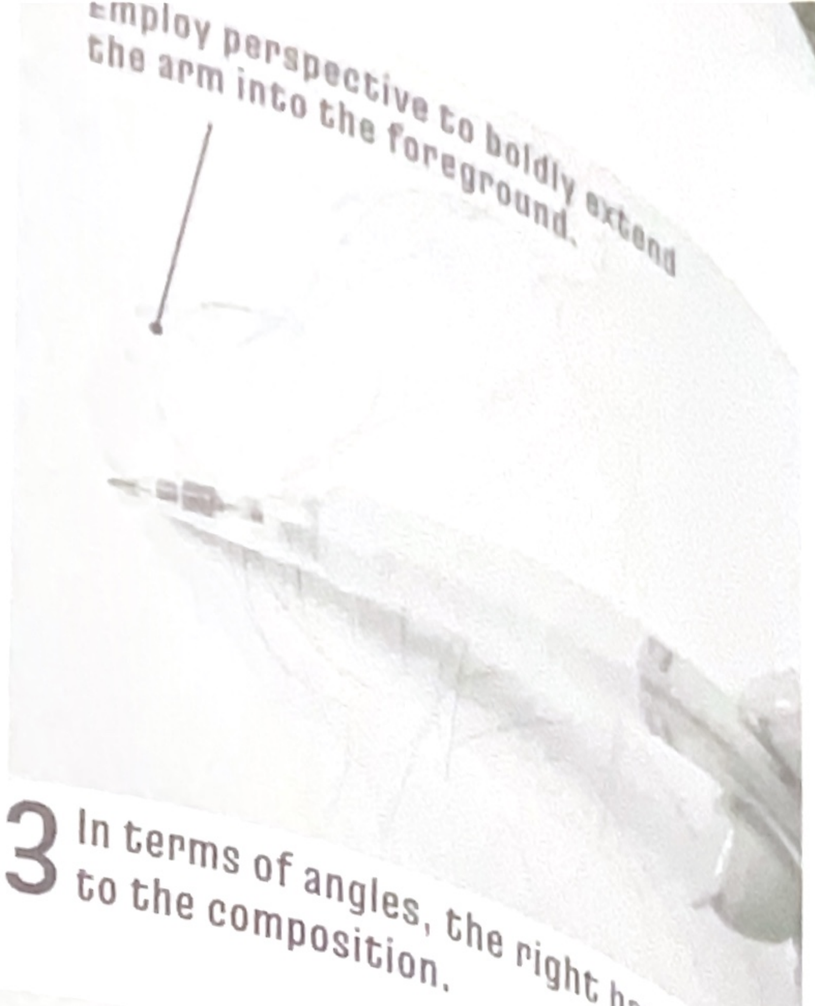
16 Separate the fingers to create a smooth flow.

17 Completion of the base pose. Extend the fingers straight out and create an upright posture for overall cohesion.

Use the crouching pose from page 95 as the base to draw a sketch from a different angle. Make sure to express the dynamism created by looking up from a low angle.

1 Start the draft sketch with the line of the back.

2 Determine where the right leg should be.



3 In terms of angles, the right hand is the key to the composition.

4 In order to retain a gentle expression, don't overdo the angle of the face.

5 There's a tendency for things to become rigid when drawing a figure from a low angle, so consider the original pose to work in a moderate degree of roundness.

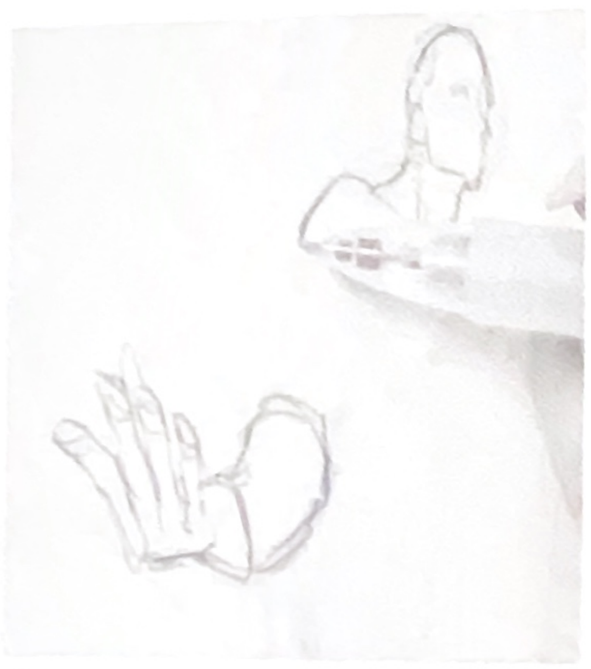
6 Stretch out the arms and make the fingers long and attractive.

7 Compare the length of each finger as you draw them.

8 Adjust the fingers so that they form a fan shape.

Key Point

Deftly alternate thicknesses along the arm to create attractive movement and prevent jaggedness in the joints.

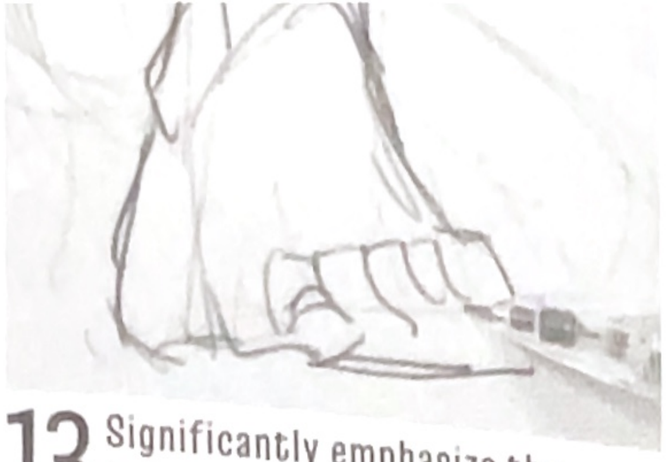


9 Correct the arm again so that it matches the position of the hand.

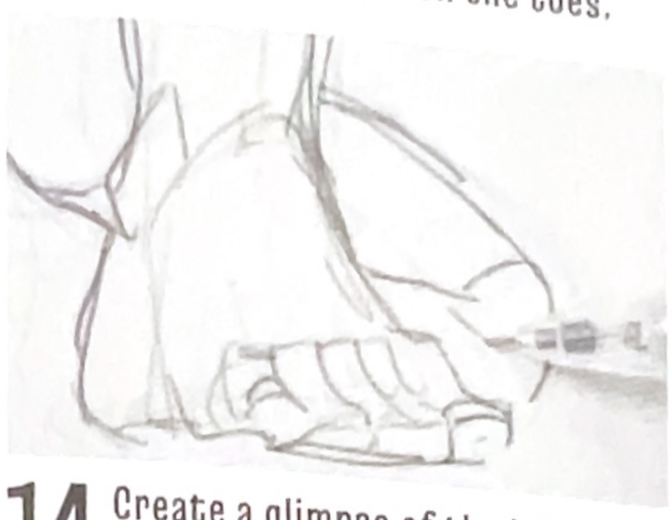
10 Neatly connect the tendons in the neck to the collarbone and down to the left shoulder.

11 Use a clear, strong line to define the leg in the foreground.

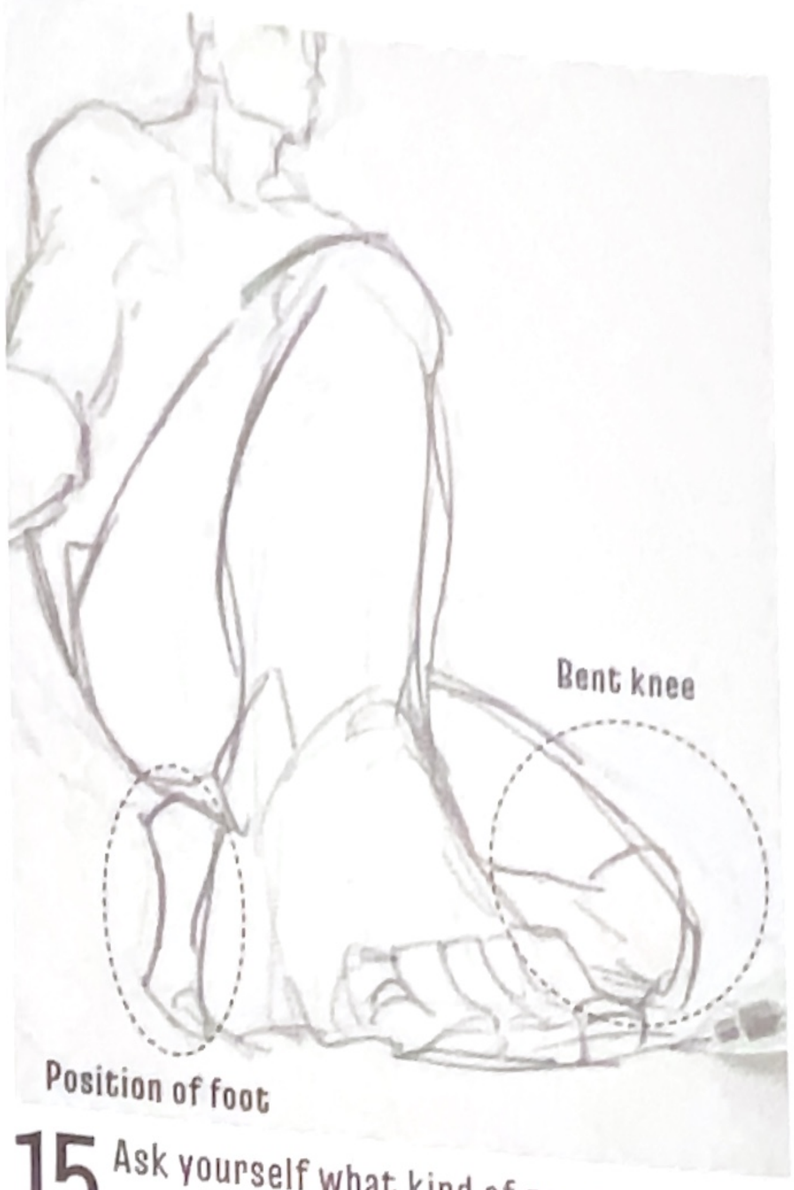
12 Increase the size of the foot from the instep down.



13 Significantly emphasize the height of the instep to convey a sense of presence. Thicken the toes.



14 Create a glimpse of the left leg beyond the foot.



15 Ask yourself what kind of pose you are creating in order to properly show the parts that are key to the drawing.

16 Add in hollows and muscle in the shoulder.

17 Capture the position and form of the elbow.

18 Create continuity between the left arm and hand.

19 Adjust the size of the head little by little so that it matches the face.

20 Render the contact surface flat between the floor and foot in order to bring out the sense of space created when looking up at the figure from close to the ground.

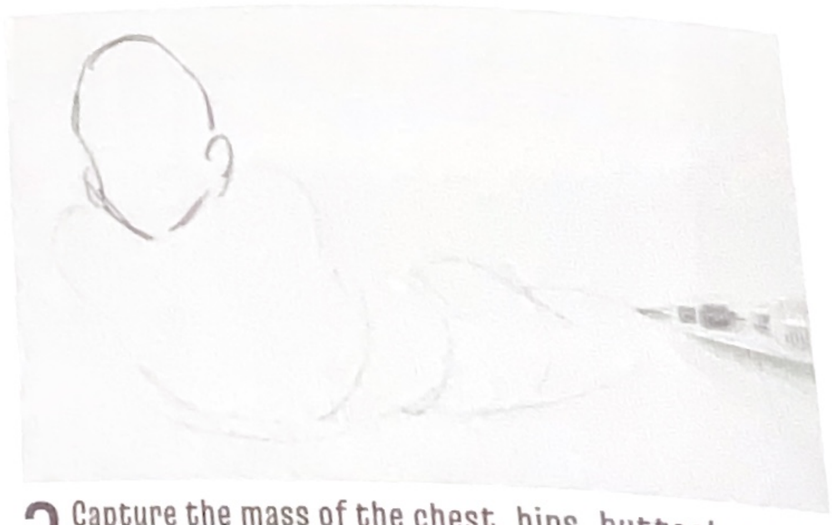
21 Completion of the low angle pose. I considered how the pose would fit into the screen and used overexaggerated perspective on the movement in the right hand.

1 Draw a reclining pose with the cheek resting on the hand

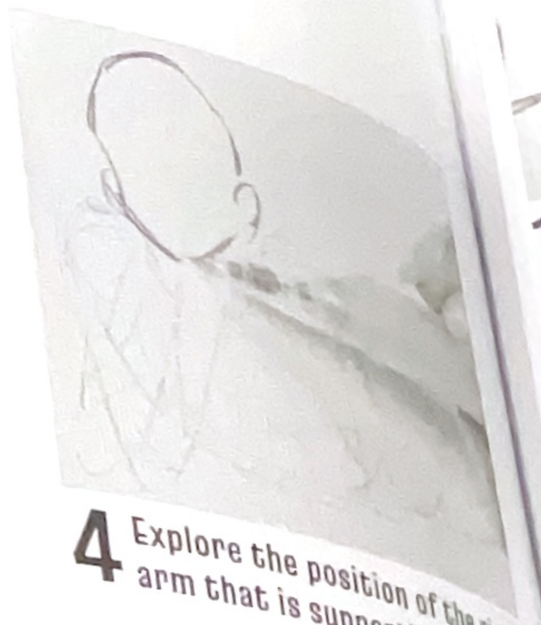
Capture this pose with the face resting on an upturned arm from two angles. As the upper body is arched and the shoulders are raised, the neck appears short, as if sunken into the body.

1 Draw the head and determine the position of the ears.

2 Once the angle of the face is decided, consider roughly how the figure will fit into the screen and draft a loose silhouette.



3 Capture the mass of the chest, hips, buttocks and thighs.



4 Explore the position of the right arm that is supporting the chest.

11 Dramatically alter thick thigh and calf. Switchi makes it easier to create a

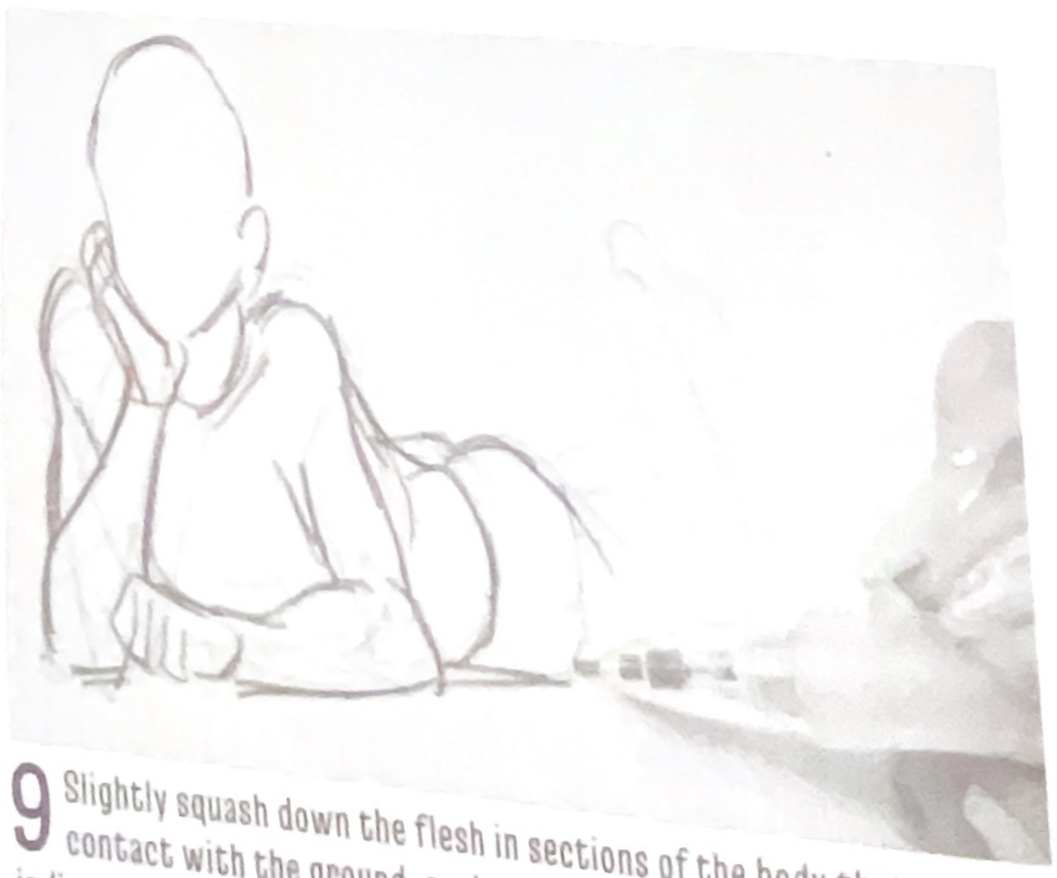
5 As the elbow is poking into the ground, the right shoulder is raised. Start drawing from the position of the hand.

6 Use a sharp line for the forearm.

7 Determine the position for the loosely clenched left hand.

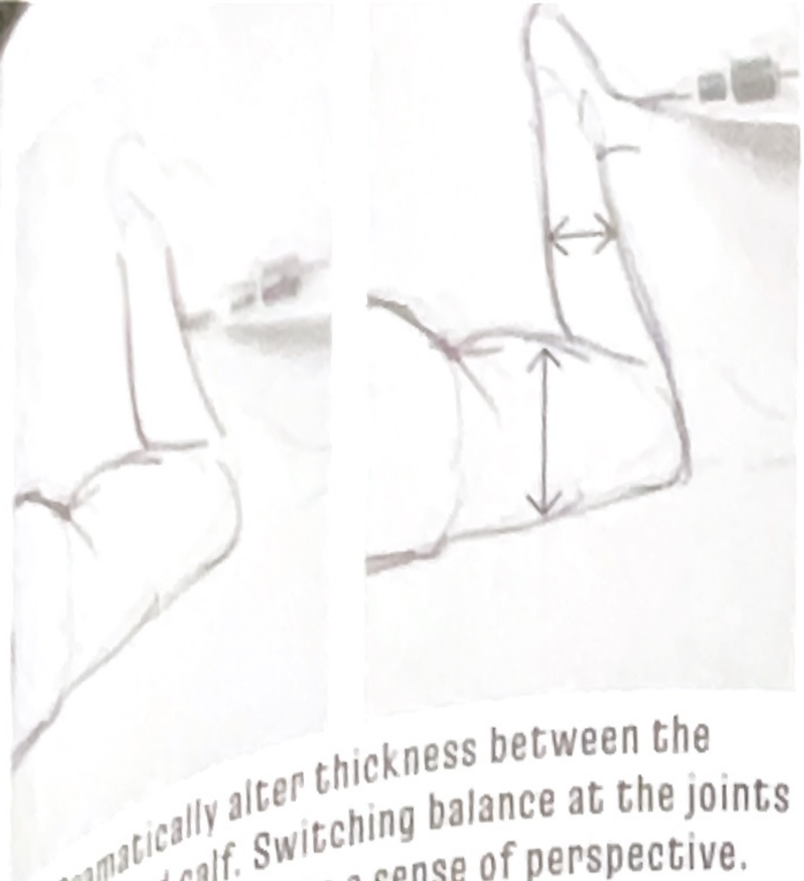
8 The neck is positioned lower than the shoulders and appears sunk into the body.

14 Differe are sw

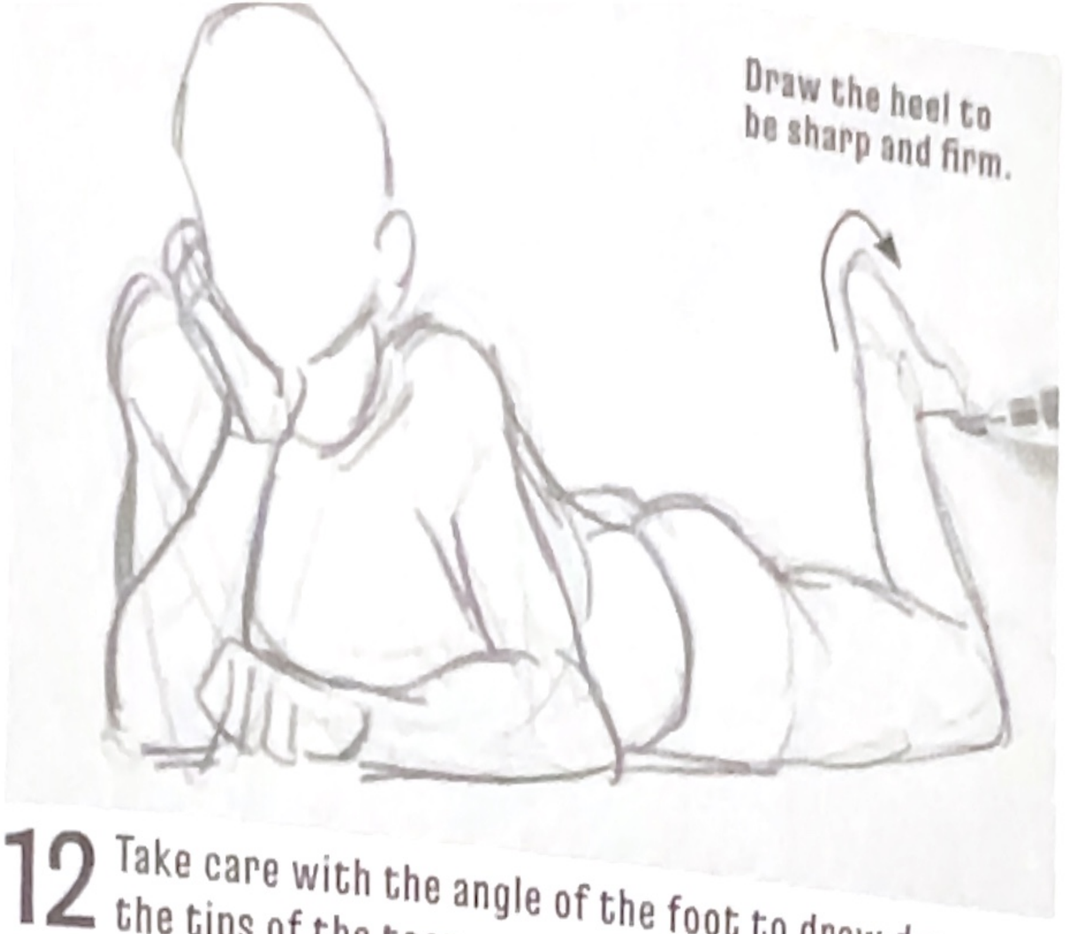


9 Slightly squash down the flesh in sections of the body that are in contact with the ground, such as the elbow and hip (stomach) to indicate the presence of the flat floor. Depict the load on the body.

10 Consider the thickness of the body as you work further and further into the background.

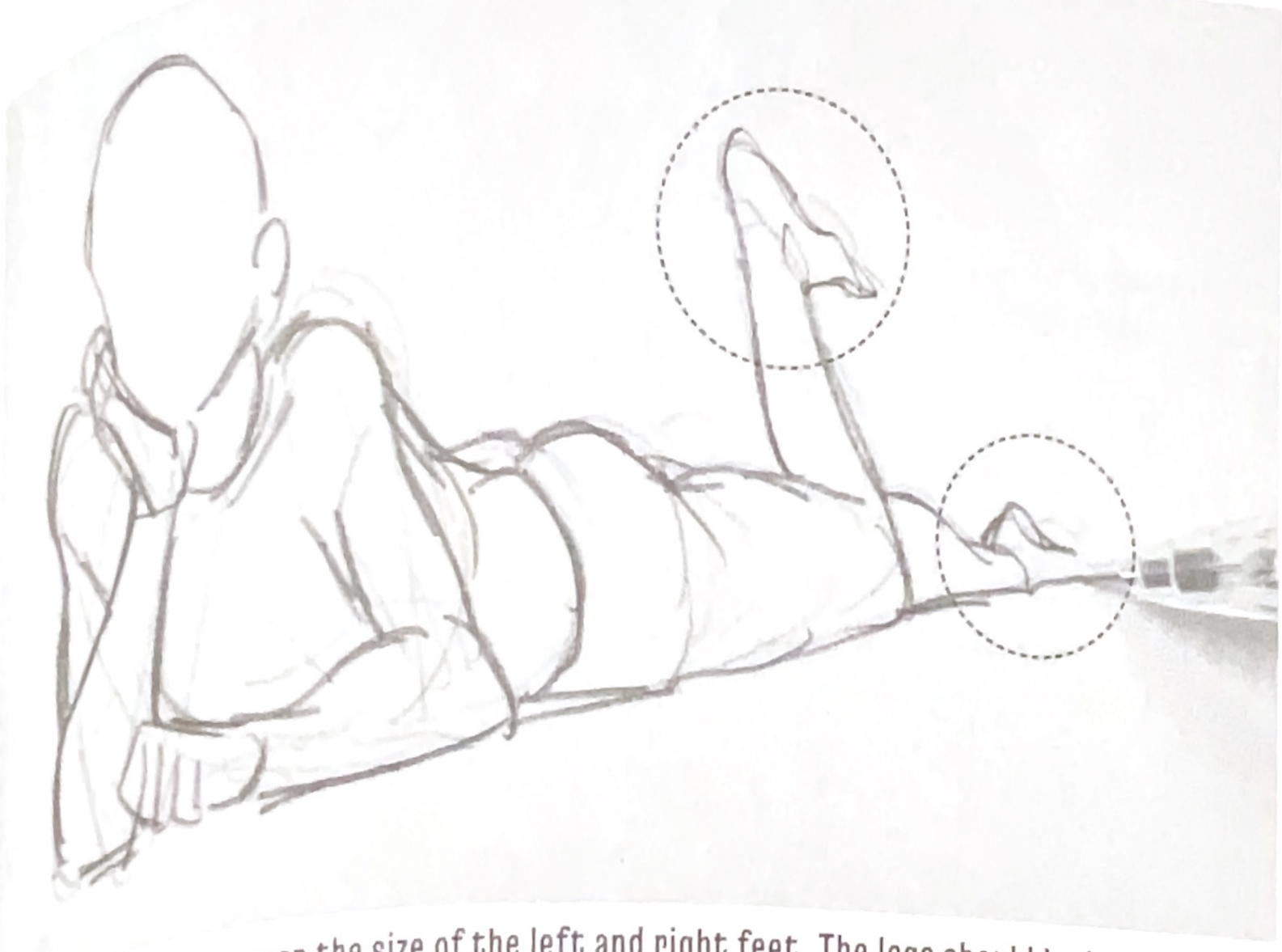


11 Dramatically alter thickness between the thigh and calf. Switching balance at the joints makes it easier to create a sense of perspective.

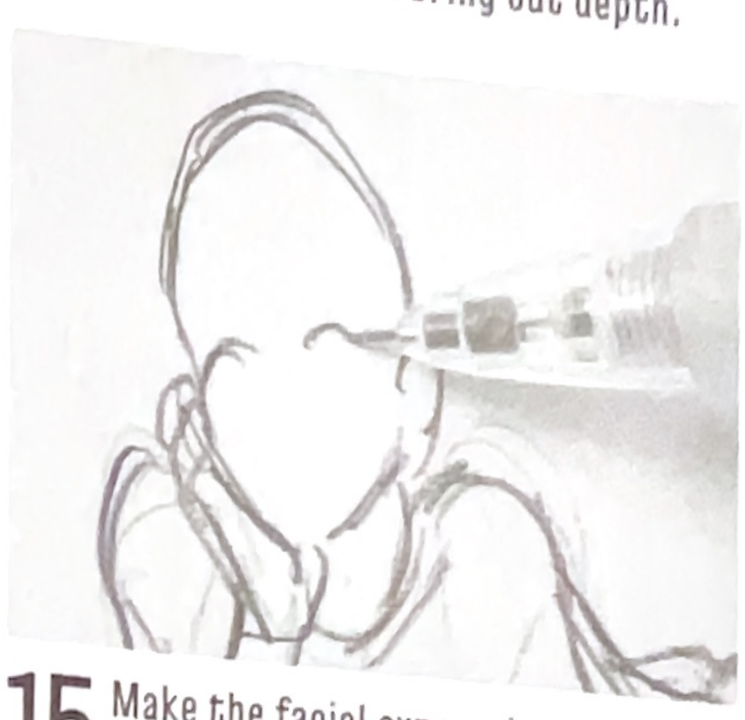


12 Take care with the angle of the foot to draw down to the tips of the toes.

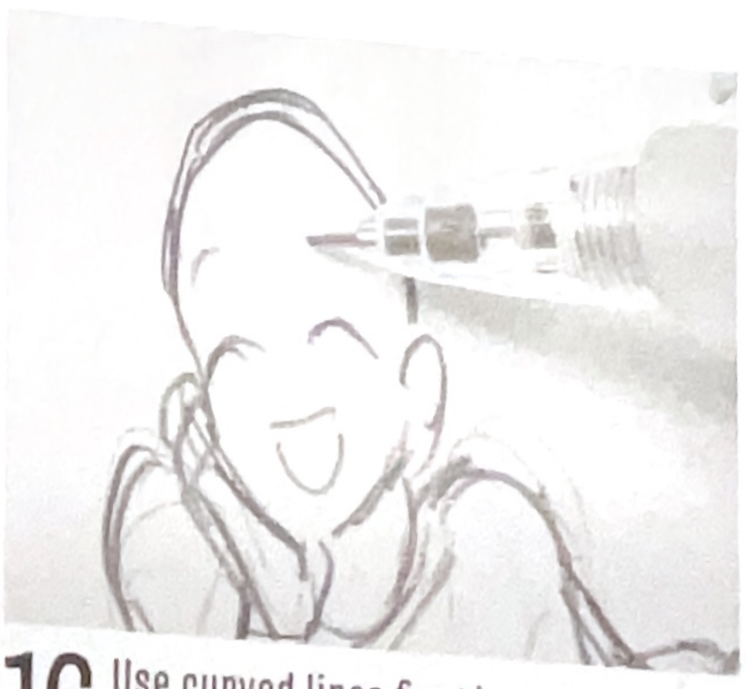
13 Make the right leg small to create overall balance and bring out depth.



14 Differentiate between the size of the left and right feet. The legs should look as if they are swinging freely.



15 Make the facial expression fun and relaxed.



16 Use curved lines for the eyebrows and eyes. Simplify the mouth into a bowl shape.

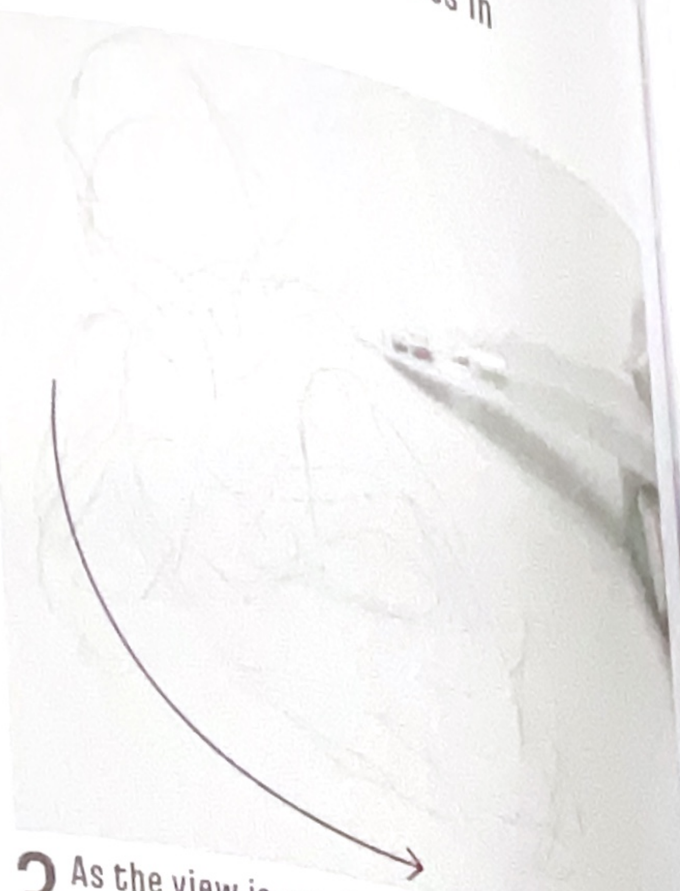
17 The completed pose.

Draw the same pose viewed from the ground up

Using the reclining pose from page 99 as a base, sketch the pose from a different angle. As the viewer is looking up from diagonally below, there is the assumption that the arms, stomach and other parts in direct contact with the floor surface are visible.

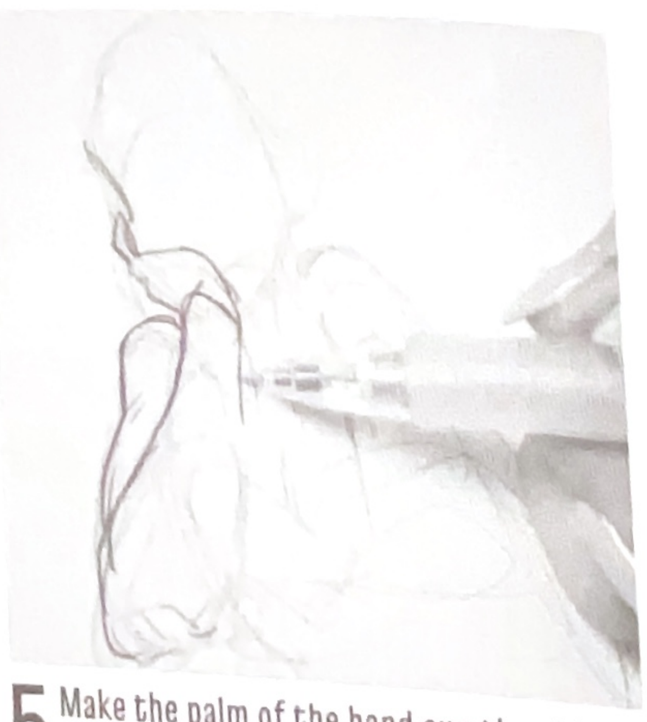
1 Start the draft sketch. As it is a view from a low angle, the underside of the chin is visible.

2 Bring out the sense of the low angle by intentionally creating strong arch shapes for the joints.



3 As the view is not from directly below, make the upper body large. Maintain the sense of perspective by placing the lower body beyond it.

4 Use clear lines to draw in the head and hand.



5 Make the palm of the hand cup the chin.

6 Alter the arm to exaggerate its thickness and strengthen the sense of perspective even within that single body part.

7 Enlarge the part of the left arm that is in contact with the floor too and bring out the sense of distance from the shoulder.

8 Check the shape of the head and position of the ears.

9 Showing a little of the back of the head from behind the ears creates the sensation

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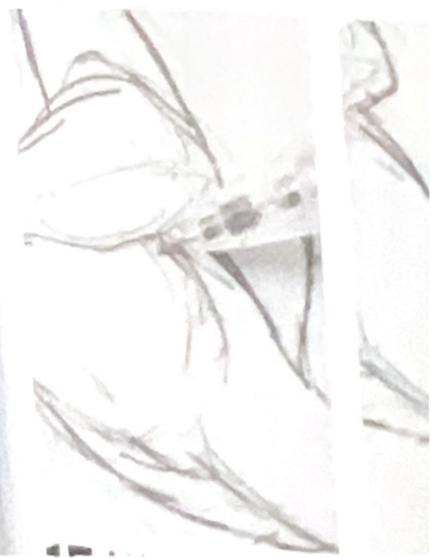
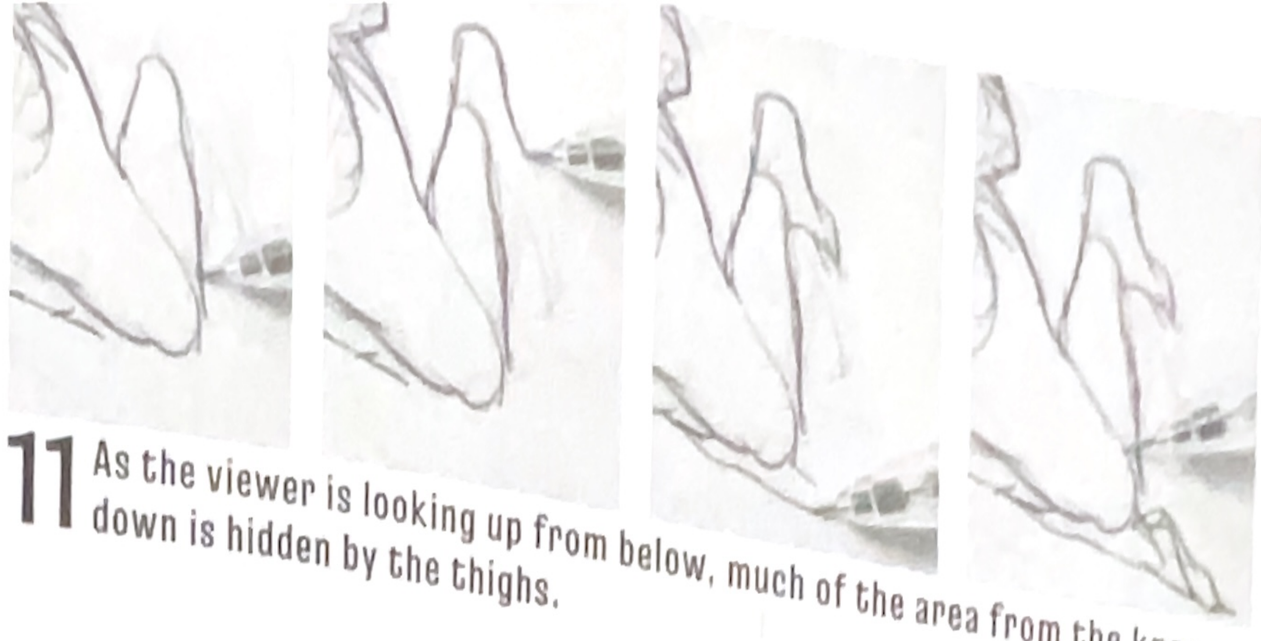
13 Round out the facial features, arched lines of the draft sket in the eyes and mouth.

14 Alter the shape of the mou seem to be being looked u

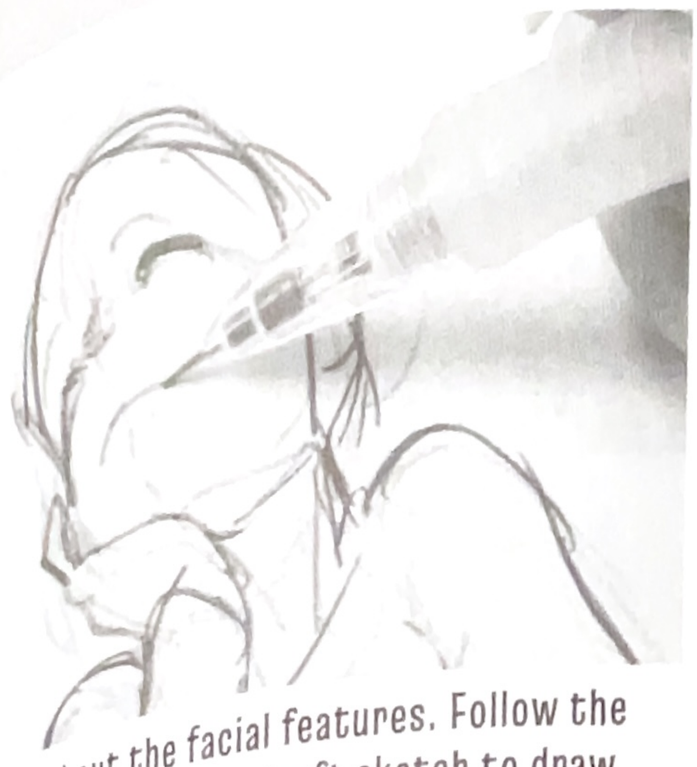


into the background from the stomach.



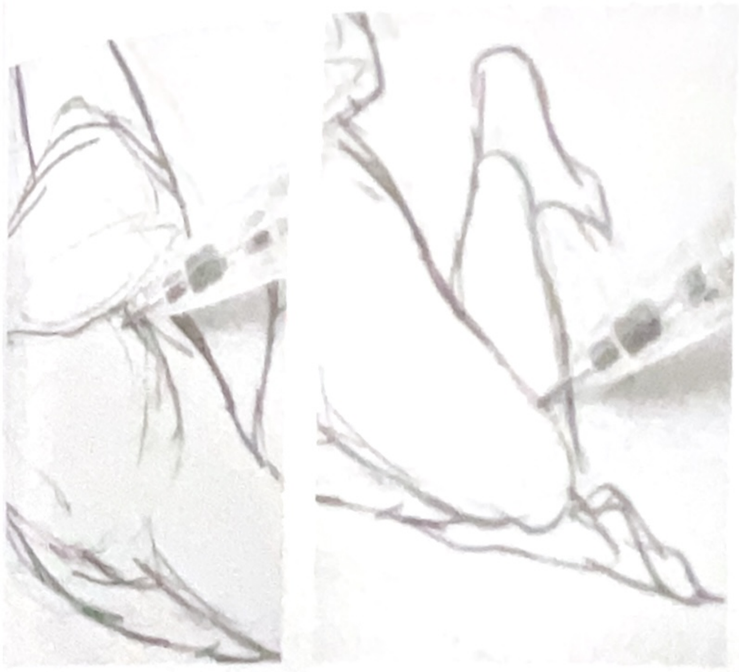
11 As the viewer is looking up from below, much of the area from the knees down is hidden by the thighs.

12 Creating a significant difference in the ratio between the upper body and the lower body brings out the impact of the low angle.



13 Round out the facial features. Follow the arched lines of the draft sketch to draw in the eyes and mouth.

14 Alter the shape of the mouth to make it seem to be being looked up at from below.



15 Add in the body surfaces that are squashed against the floor.

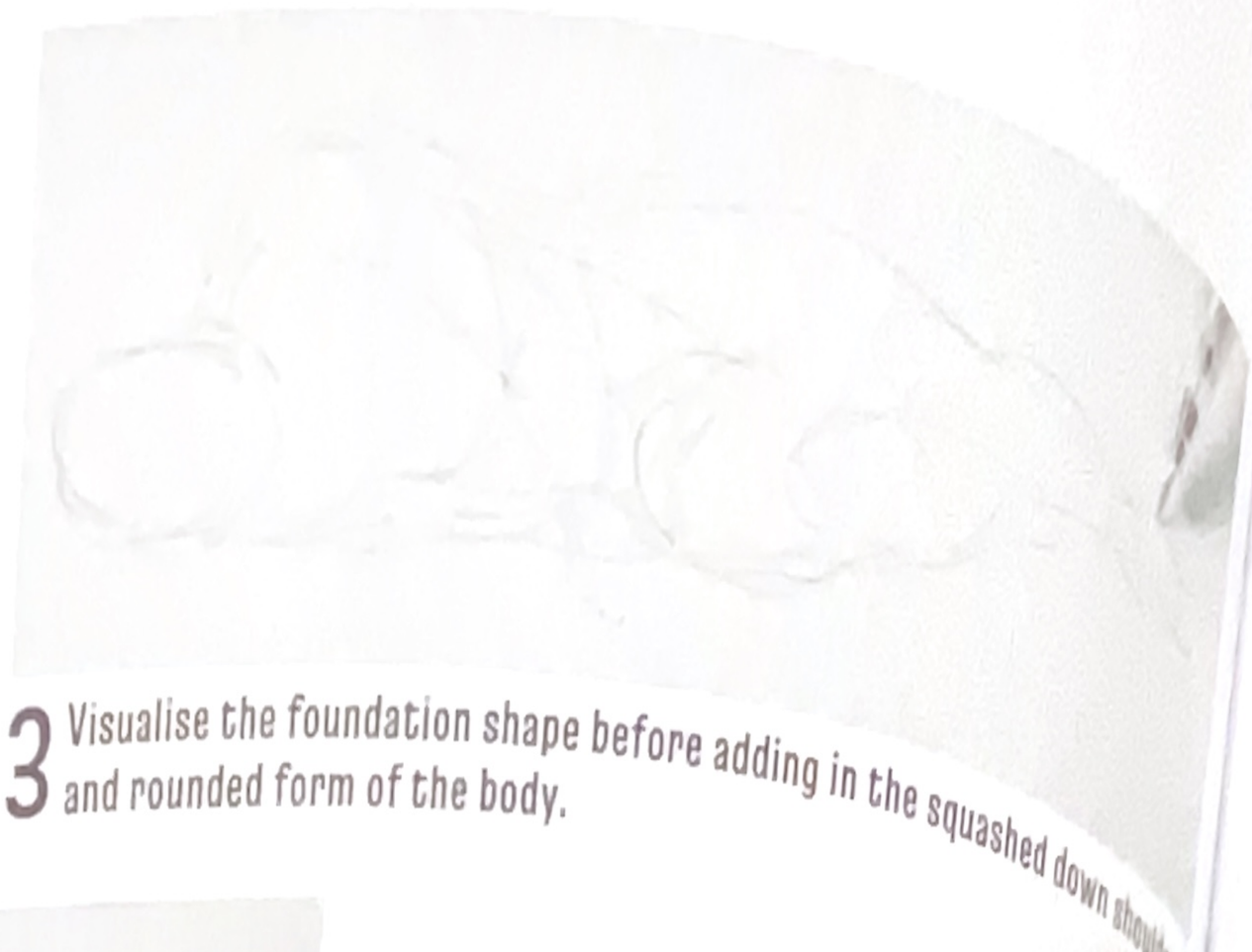
16 Completion of the pose from a low angle. At the same time as bringing out dimension, make sure to distinguish the differences in angle of the various body parts.

1 Draw a figure reclining on its side

Capture a sideways reclining pose from two different angles. As the head is resting on the floor, the shoulder and arm are significantly different on each side.

1 Start from the head.

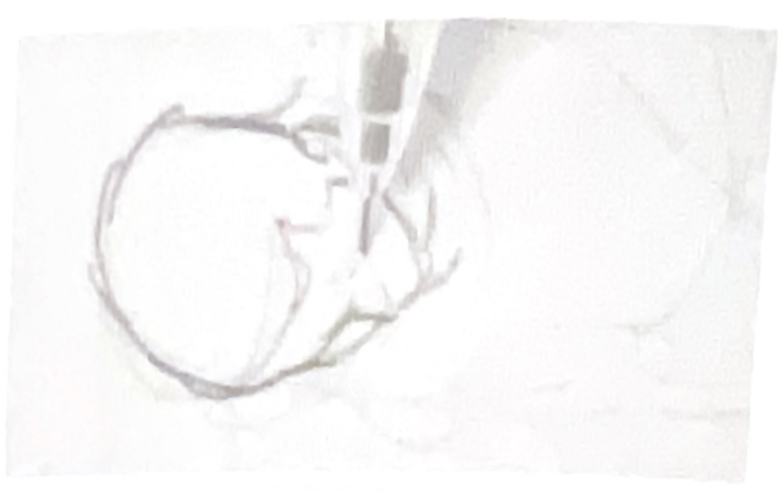
2 Roughly capture the silhouette with one side of the body pressed against the floor and the other with raised areas.



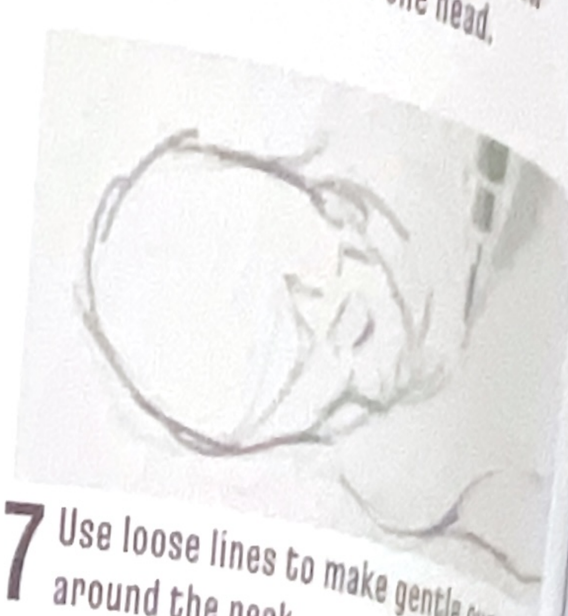
3 Visualise the foundation shape before adding in the squashed down shoulder and rounded form of the body.

4 The draft sketch is complete, so start to draw in the final sketch starting with the head.

5 Start with the side touching the floor (this is a close-up of the head from step 4).

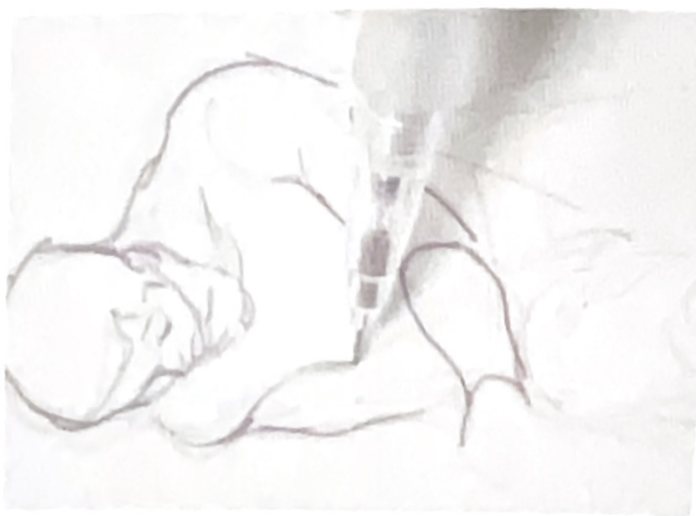


6 Angle the head slightly downward to bring out a sense of fatigue.

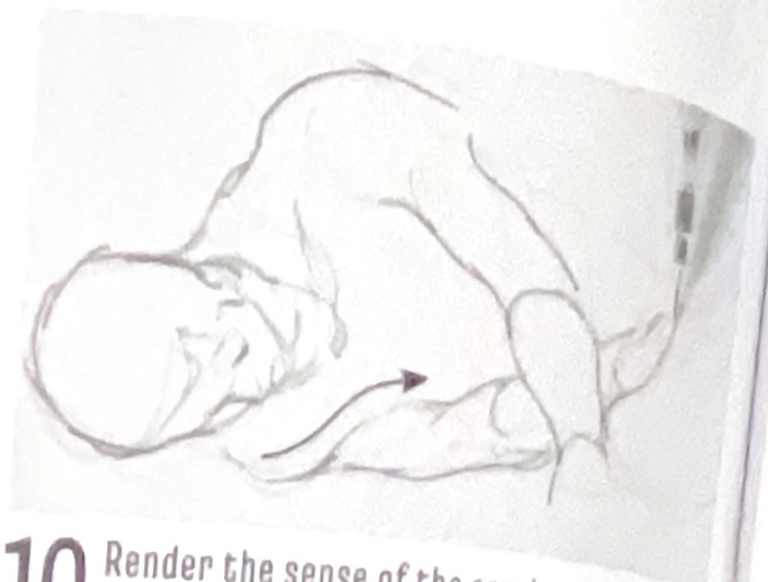


7 Use loose lines to make gentle curves around the neck.

8 The back is rounded, so round out the shoulders too.



9 In order to show that the hand is naturally thrust out, mark in a smooth curved line from the shoulder to the fingertips.



10 Render the sense of the arm beneath the body being "pushed down flat." Draw the flesh of the chest area being pressed down over the top.

11 In a sideways reclining position, the legs are often bent. Don't draw them stretched straight out, but rather use more curved lines than in a standing pose.

12 While half the body is pressed flat against the floor, be aware of the tapering and hollows in the other half.